A Critical Study of Shakespeare's Comedy

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CHAPTER 1

INVESTIGATING THE HISTORICAL EVOLUTION OF GENRES OF COMEDY AND TRAGEDY

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ABSTRACT:

The distinction between comedy and tragedy has been a fundamental aspect of literary and dramatic works throughout history. This paper explores the essential characteristics, themes, and purposes of the genres of comedy and tragedy. Through an analysis of various literary examples, dramatic theories, and cultural influences, we examine how comedy and tragedy serve as lenses through which societies reflect on the human experience. The paper delves into the contrasting elements that define these genres, including plot structure, character development, tone, and emotional impact. By investigating the historical evolution of comedy and tragedy, we gain insight into how these genres have shaped and been shaped by societal norms, values, and changes over time. Ultimately, this study contributes to a deeper understanding of the intricate interplay between literature, drama, and the complex tapestry of human emotions. In essence, the genres of comedy and tragedy stand as two profound pillars of literary and dramatic expression, encapsulating the diverse range of human experiences. Comedy, with its emphasis on humor, absurdity, and the resolution of conflicts, offers audiences a lens through which they can confront societal norms and personal foibles in a less-threatening environment.

KEYWORDS:

Comedy, Drama, Evolution, Genres, History, Tragedy.

1. INTRODUCTION

Comedy and tragedy have always been portrayed as opposing genres in the study of aesthetics. Comedy had been demoted to the bottom of the resultant hierarchy of dramatic genres because to a paternalistic obsession with the identification and approval of certain things deemed sui for intellectual study. If comedy is devalued because of its "popular" historical affiliation with societal mores, tragedy is devalued because it is seen as the intellectually superior of the two genres and an inherently male form in this dialectic. This thesis will argue that humor's historical significance tracks a dialectical dynamic that influences both the artistic form itself and the passage of history. It tries to reassess the status of comedy as an object of serious intellectual inquiry. In fact, the dialectic of desire that drives comedy and continually threatens the status quo is comparable to the dialectical movement of history itself in terms of how social tensions are recognized and resolved. Shakespeare's comedies, it will be claimed, portray these struggles in specific ways, and the conclusions they draw leave a legacy of unsolved tensions that threaten even the revisionary order that the plays create [1], [2].

The argument moves forward by making the inconsistencies in the form clear, which reveals the tension that exists in all antitheses and which is exposed by the dialectic of humor that this thesis establishes. In Shakespeare's instance, the focus is in patriarchal law, namely patriarchal law that

is sanctioned by the state, as well as what is presumptively considered to be natural law. Comedy is principally concerned with the categories of the obviously sexual and the implicitly political. Comedy's approach to dealing with this potentially disruptive force is therefore anything but irrational or insignificant because it seeks to resolve conflicts and conundrums through methods of rational discussion, even though its content may be said to emphasize the libidinal energies that seek to challenge that law. In fact, it will be claimed that Shakespeare's comedies' basic theories immediately expose discrepancies that cast doubt on their claims to constitute the foundation of reality. These ideas serve as challenges that need to be overcome, often including claims of patriarchal law. In fact, what we would call the patriarchal idiom has to be broadened and modified in order to accept those forces that it originally strives to neutralize. This resolution includes more than merely submitting to the existing authority. Comedy commonly engages in cross-examination in this way because it uses a Socratic technique whose momentum resembles the development of a legal case. In its inclusiveness, humor mimics the Hegelian dialectic in that it is ultimately concerned with epistemological issues that inform social affairs [3], [4].

The following arguments will make use of some Hegelian historicism because it suggests that all human societies and, really, all human activity in general are defined by their histories to the extent that their essences can only be comprehended through history as the operation of a temporal dialectic. In this context, the link between Shakespearean humor and the fundamental rule of literary genre will be examined. The diacritical procedure that the following arguments highlight, however, frequently unintentionally discloses an ontological undecidability that provides fleeting views of different possibilities rather than resolving conflict. Shakespeare's comic art challenges both the status quo and the everyday by sometimes inspiring its listeners to imagine other worlds. Comedy's social uniqueness serves as a rebuttal to any universalist assertions. The nature of regional and geographically distinct jokes demonstrates how poorly humor and laughter, the phenomenological consequences of comedy, travel. The same might be said for the temporal aspect of comedy, since current events often serve as a source of humor. Additionally, the emergence of jokes and humorous interludes soon after traumatic occurrences validates the process as a way of reducing, if not completely eliminating, social anxiety. The painful and sometimes puzzling paradigm changes that were occurring at the period make Elizabethan and Jacobean culture and the plays that they created of special relevance. The worries that these changes brought about are documented in historical records, but they are also dramatized in theater plays, which, as historical artifacts themselves, embody these deep societal concerns on a household level [5], [6].

The dramatist's deliberate attempt to convey artistically strong socio-political upheaval from inside a certain frame of awareness will be emphasized as a source of historical judgment. By designating a play as belonging to a certain genre, a playwright may create a kind of contract with the audience, yet the standards of generic nomenclature are seldom as rigid as this implies, as seen by the titular changes in the Comedies themselves. For instance, the interchangeability of the "comedy" and "history" genres during the Elizabethan era necessitates some degree of articulation since both forms reflect renewals of societal harmony that occur after the disarray of a sick body politic. It is required to first trace the contour of Renaissance definitions of comedy that place an emphasis on the festive aspect of the theater as an institution in order to concentrate on the understanding that comedy is a kind of festive form of history.

Comedy was first described as "a kind of history" by C.L. Barber, who favored a historicist approach that insisted on knowing the reception's historical setting. Barber's description of comic

history as "the kind that frames the mind to mirth" brings to mind Hayden White's description of comedy as a historical mode of "employment" that employs the synecdoche cliche to connect disparate historical pieces into a single, more comprehensive whole where "struggle, strife, and conflict are dissolved in the realization of perfect harmony." Barber's research of the historical context of Shakespearean comedy is gratefully acknowledged even if it is not used extensively in the arguments that follow. His portrayal of the blending of early modern forms of holiday revelry with classical, medieval, and Renaissance theatrical traditions highlights to the centrality of ritual as "a paradoxical human need, problem, and resource." Barber's work has since been expanded upon by academics like Francois Laroque and Naomi Conn Liebler, but he doesn't go into detail on the racial and gender issues that modern criticism has come to recognize as a crucial component of Elizabethan and Jacobean comedy.

The juxtaposition of high and low culture, the holy and the profane, or even the sad and hilarious aspects of ordinary experience, allows us to see the politics of humor more clearly. Through an analytical examination of exemplary Shakespearean comedies that display a self-consciousness of their own generic categories, this is theorized and implemented in this thesis. Shakespeare's plays Measure for Measure and The Merchant of Venice serve as excellent examples of the tension between sad and comedic styles. By pointing out possible tragic moments in these "dark" comedies, we may place generic conflict as a structural element that is just as significant as the plays' comedic themes of gender struggle. The settlement processes that both of these plays are focused on and their interest in portraying conflict in a manner that is almost legalistic provide a comparison to Jean-Francois Lyotard's idea of the different. According to Lyotard, the term "difference" refers to "the case where the plaintiff is divested of the means to argue and becomes for that reason a victim," but he goes on to say that "a case of different between two parties takes place when the 'regulation' of the conflict that opposes them is done in the idiom of one of the parties while the wrong suffered by the other is not signified in that idiom." The difference, according to Lyotard, "is signaled by this inability to prove," he continues. The person who complains is heard, while the person who is a victim, who may even be the same person, is silenced.

The concept of the different is more useful than Northrop Frye's definition of comedy action as being one that resembles a "law-suit," since it can be argued that in this case aesthetic form constitutes a mode of intellectual inquiry capable of formulating alternatives to any ideological imperative due to the incompatibility of idioms, the need to arbitrate cases, as well as the resultant negotiations that are brought into play. This is not meant to imply that the epistemic goals of philosophy may be replaced by art, but rather that art can provide information that philosophy alone cannot. It is, in a nutshell, the underbelly of philosophy in the same manner that alternate meanings escape the ideological form's iron grip. The playwright articulates what cannot be spoken by elucidating the contrast between repression and subversion. The motive that underlies the dialectical thrust of this thesis is the finding of the tools within critical discourse to express radical alternatives despite the limitations imposed by a dominating "idiom" complete with its linguistic, epistemological, and political restrictions.

The distance between the philosophy of the human subject in law and the dramatic persona subject to the law that controls genre is narrowed, but not totally, by the closeness of the philosophical, ethical, and political categories to those of the aesthetic. The ability of comedy to question epistemological categories and to cross-examine "reality" results in a challenge to ontological certainty and produces a radical undecidability that aggravates and disturbs ideas of

boundary and authority. Each subject is subject to a series of rules and prohibitions. However, the logic of the different suggests a source outside of signification that might be recognized as a close source of human creativity and the foundation for a radical politics. Such irritants are often assigned to the realm of the cultural unconscious.

2. DISCUSSION

Derrida's assertion that the philosophy of law is the method of producing moral, legal, and natural law is seen as a fabrication in his essay "Before the Law," the major goal of which is to describe the restriction of desire. The historicity of the law and the control of literary forms in terms of the restrictions put upon the blending of genres are seen as kinds of miscegenation in another article, "The Law of Genre." The second of theses looks at the phallogocentric character of boundary-policing and seeks to understand how gender is ascribed to genre from a Derridean perspective. Anxiety caused by the worry of mutated or monster offspring is shown by the hierarchical imbalance involved in the process of managing and conducting surveillance on the borders of genre and gender. This fear is psychologically banished by the taboo against incest, but it also manifests in a similar way in the critical rejection of the mixing of genres in the face of the differend that is performed in every comedy when comedy and tragedy are compelled to coexist on the Comic stage and where one "idiom" is compelled to accept the conditions of articulation of the other. Underneath the exclusions that each assert are discursive limitations imposed on the other, there is a reciprocal dependence that each rejects the other, but that they both must accept. However, in the comic resolution of conflict, say between different generations who ostensibly speak different languages, there is an awareness of the need to control the dominant discourse of the tragic in order to provide a resolution that keeps the main characters alive and morally exemplary. The irresolution that Lyotard locates as the matter of "dispute" is caused by each refusing to submit to the law of the other. Comedy must satisfy the genre's requirement that it conclude pleasantly, but since the conflict can never be fully resolved, the divisions it causes defy synthesis, ensuring that the dialectic will always be insufficient. The negative phrase is usually eliminated from solutions or dealt with later, but it always reappears as an excess that doesn't get its full meaning [7], [8].

The institution of marriage develops into a prominent metaphor in Shakespearean comedy, and 3 interacts with this as being essential to the thesis. The notion of comedy and tragedy being culturally unique projections of human awareness that may amuse both as alternate representations is put forward. In the ritual of marriage, psychology and symbol converge, and situations commonly adopt dream logic, leaving from the look of the daily to express their underlying reality. The woman, who is both the source of life and, in the Christian faith, utterly destructive, serves as the road to salvation, is at the center of this symbolism. This might be the reason no male protagonist is as heroic as Portia in The Merchant of Venice, or why no villain is as terrible as Goneril in King Lear. Shakespeare's comedic heroines' ability to almost single-handedly reorganize society is what makes them so fascinating. In these situations, a woman is the polar opposite of a male mind that is compelled to transcend itself in order to deal with a power that it must accept if the social order is to exist. By returning the potentially anarchic force of "woman" to a predominantly phallogocentric hierarchy, this dialectic between genders that is depicted in comedies achieves a provisional resolution that is an analogue of the Hegelian synthesis pressed into the service of a patriarchal model of society [9], [10].

Shakespeare and Hegel both provide philosophical and dramatic evidence to support the claim that the core of Christian doctrine is that human life does not begin until consciousness divides, that this division and its articulation serve as the driving force behind history itself, and that they also constitute the motion of existence. According to Hegel, human and divine reason are one and the same, and according to the rules of the Enlightenment, man's reason has a limitless ability to think about and manipulate reality. Shakespeare views Eve's creation as the result of what Hegel views as the fundamental separation of Man from God. Woman turns into what is taken away from Man, which makes him stumble. She is a wife, a mother, and a menace. She will always be ambiguous, dishonest, fertile, and ultimately redeeming. When seen in this light, the conflict between men and women becomes clear as a divide of the ego that only the institution of marriage can heal towards the conclusion of the comedy. This is why any theoretical understanding of comedy places the emphasis on nuptial ceremonies. In addition to conceptualizing the concepts of union, boundary, and disruptive force10, the centrality of the Derridean philosophy of the hymen in this context also interprets the word as a symbol of feminine purity.

Concerns about female purity and the threat of its transgression have a direct bearing on considerations of appropriateness and power. Understanding early modern comedy requires taking into account the historicity of these ideas, much as understanding early modern women's identity requires knowing the Christian contrast between woman as corrupter and redeemer, whore and virgin. What concerns the outwardly pleasant endings of comedy is the duty placed on the feminine gender as keeper of both male sexual desire and the peace of the whole social order. The early modern stage's all-male manner of production might signify a significant rite wherein division is made whole, where opposites are united, or where conflicts can be amicably resolved. But even if they were men mimicking women imitating men, the inversion of femininity by transsexual male performers has been criticized as a masculine projection of how women should behave. I shall contend that this theatrical technique's double negation aids in the destabilization of gender identity by outlining the artificiality and performativity of gender creation in a way that is advantageous to both men and women.

The gender identities depicted in Middleton and Dekker's The Roaring Girl and Marston's The Dutch Courtesan reveal an early modern preoccupation with the cultural construction of gendered subjectivity through descriptions of identity that are formulated differentially in and through a range of social institutions, such as marriage and the family, using Foucault's analyses of the "technologies of sexuality." However, comedies seldom result in real marriage since the dramatic form's teleological goal is better correctly described as anticipating marriage and moving toward the "medicine of marriage." As a result, these questions C.L. According to Barber's structuralist presumption, comedy engages in "dramatic epithalamia," in which "the power of love" manifests itself "as a compelling rhythm in man and nature." Although the design of this prescriptive force is hidden behind the appearance of social and cultural forms, its ideal reality is destabilized by the "realist mimesis" of comedy, which ascribes to the symbolic form of marriage a material existence. The trope of marriage undoubtedly represents the irresistible and inevitability of an essentialist cosmic order where the regulation of libido functions as a panacea for social disorder. The implicitly sexual and explicitly political investments made by the social ritual of marriage can be successfully repositioned within the poetic sub-genre of the prothalamion, which is specifically used in the field of early modern comedy and invokes a new and s future through the symbolic economy of courtship.

Since the dialectic of desire continues to preoccupy those institutions created to ensure dominance and subjugation, this core turns the thesis around the axis of gender politics. It brings to mind Catherine Belsey's description of the early modern theater's capacity to disclose "meaning and the contests for meaning" within particular institutions, such as marriage, when it is suggested that the dramatic protothalamion of comic art has the ability to produce alternatives through which representation of the conflicts between these complex forces is accomplished. This unwavering focus on the control of human desire allows for a liminal picture of Renaissance society in which the phallogocentrism is under attack from forces that threaten social order. Thus, throughout this thesis, the centrifugal force of moral politics may be sensed as a critical metaphor for the upkeep of societal authority and control, which is still threatened by an equally forceful centripetal force of desire. Examining Shakespeare's comedies from their earliest inceptions in the late sixteenth century to the 'dark' comedies of the early seventeenth century to the romances of his later career reveals the connections between early legal history, drama, and desire. Shakespeare also explores the commodification of the female body within the domestic domain, in a deliberate choice to avoid using the term "flesh marketing" as it is more prominent in his contemporaries' comedies.

The self-sacrifice that is required in hymeneal rituals and influenced by the marriage ceremony is also a sign for a certain kind of ritual action. Rene Girard, a social anthropologist, describes sacrifice as a ritual of containment, a way of "prevention in the struggle against violence" via a kind of misidentification that isolates a person within whom the illness of a whole society may be found. The debate has so far focused on how humor may be used to explore one's identity within a wider, state-sanctioned social structure. However, in addition to demonstrating the adaptability and promise of the human-animal comedy, it also makes clear to what degree that potential must be restrained. The extent to which the moral ambiguity of the larger community is stereotypically represented by the characterization of promiscuous men and women, prostitutes, usurers, or simply braggarts is revealed by framing a selection of related scenes from Shakespeare's The Taming of the Shrew, Love's Labours Lost, and The Merchant of Venice with contemporaneous hymeneal comedies. These "blocking" figures, also known as alazons, serve the collective need to contain and purge societal evils regardless of their social identities. Comedy exposes them as a sophisticated and displaced version of the ceremonial sacrifice of the scapegoat, also known as pharmakos.

In fact, when Mark Antony turns to his attendant Eros in Shakespeare's Antony and Cleopatra and demands that "with a wound I must be cured," the logic of the pharmakon is present the wound is essential to the cure, and the dialectic includes both in its redeeming motion. Derrida writes that the pharmakon is a double-edged remedy which "can never be simply beneficial". The structural analysis of the tragic conflict that takes on comic form that Derrida and Girard offer is invaluable to a semiotic account of the conflict between the "inside" and "outside" of a metaphysically sanctioned order, as well as those materialist historical forces that undermine hierarchical structures. The ritual of the pharmakos may be seen in early modern comedies, which shows how the negative dialectic has a destabilizing but essential influence on the positive, inclusive style of humor. Additionally, it suggests that every comedic drama has a little amount of sadness. Shakespeare's The Merchant of Venice, Twelfth Night, and The Merry Wives of Windsor are helpful in enhancing accounts of the place and function of the early modern theater as the performance of the pharmakon itself is shown to be an indispensable part of the dialectical production of meaning through a variety of proposed fictional solutions to cultural

tensions. These plays all share a similar presentation of the identification and subsequent punishment of moral ambiguity.

The early modern stage may be seen as the reification of a ritualized type of drama that believed in transformation, transition, and trance, exactly as so-called primitive ritual, thanks to the theater's position outside the City of London's legal authority. At a time when official monitoring and control were tightening their hold on daily life, the building of the theater beyond the city's boundaries fostered a permissive irreverence that questioned the status quo of authority. The genre decisions made by early modern dramatists are thus placed as a method of organizing and comprehending the roots of, as well as possible remedies for, a variety of recurring worries, given the need of opposing more oppressive governmental processes from "ground-level". Additionally, it can now be claimed that early modern 'power' was being represented on stage via the comic book form as a social and material phenomenon rather than a metaphysical force. To move through and beyond this dialectic, one must embrace the utopian idealism of comedy and acknowledge the liberating effects of ambiguity, incoherence, and a certain loss of control. Whether the Elizabethan and Jacobean public theater merely reinforced the dominant order through its representations or whether it fulfilled a more subversive function is still a matter of passionate debate.

This locates comic play as both emancipator and as meaningless abstract negativity, or excess; comedy is presented as societal semblance, as a necessary illusion capable of dispelling illusions. Comedy is in this case a unique and privileged type of cultural and psychic material capable of producing both pleasure and power. The fact that this viewpoint is paradoxical does not, however, make it illogical since every comic resolution has a third position. For a cogent understanding of the aesthetic as mimesis, as the best art and politically the most effective, so thoroughly works out its own internal conflicts that the hidden contradictions in society can no longer be ignored, Theodore Adorno's formulation of dramatic art as societal semblance becomes crucial. Therefore, dramatic comedy might be recognized as the social or political unconscious, revealing itself as the default setting for unfulfilled aspirations of human liberation. Reenacted on stage, these dreams can be kept alive in a turbulent environment that not only deconstructs the strong constitutive subject through the demolition of self-concepts as cultural constructs, but also generates meanings and values that offer fictitious solutions for a society torn by deep-seated enmities. Adorno asserts that the only way to achieve this is to think against thinking, or, in other words, to think in contradictions, since "to proceed dialectically means to think in contradictions," in order to reveal them and point toward a potential resolution. A contradiction against reality is one that contradicts reality. However, there is more to thinking in contradictions than just the negative. Its fragile, transforming horizon is a society that is no longer ripped apart by deep-seated enmities.

Comedy, once again operating at the level of the Hegelian dialectic, oscillates between two opposing schools of thought, bridging the gap between what is generally accepted and what is imaginable. Derrida's description of Hegel's idea of the Aufhebung shows a dialectic of conflict at work that both eliminates and conserves. The subjugated position of the "under-dog" is explored in this diametric formulation, which also generates idealist propaganda. This duality necessitates a diacritical understanding of the comic book genre. Therefore, the way humor creates what Derrida refers to as the eutopia, or non-place, may be effectively investigated as a freeing play space that upholds the idea of the excluded middle. In this manner, comedic

discourse is clarified as a kind of deconstruction that comes as near as it can to the ludic postmodernism of Derridean philosophy.

Through a criticism of high-rationalist theory that opposes a slide towards relativism, the employment of both deconstruction and psychoanalytical terminology within these aids in the formation of a postmodernism of resistance that can be linked back to the Renaissance literature under investigation is an effort to preserve a contextual relationship while avoiding the relativism of historical context. Such critical evaluations must comprehend both the intricate internal dynamics of the artwork and the dynamics of the socio-historical whole to which it belongs. Such information is neither a philosophical concept nor an essence that exists independently of the text. It is historical but not arbitrarily so; it is non-propositional yet invites assertions to be made about it that are propositional; it is utopian in its scope, but Comedy is firmly rooted in particular social circumstances. The Lacanian phallus is therefore used to serve as both the symbol of logocentric desire and the priapic totem of comedy, in contrast to the Derridean hymen, that ubiquitous symbol of boundary, historical emblem of purity, and post-modern for the division between "inside" and "outside," This enables the double entendres and meaning changes that periodically emerge from the collective unconscious to reappear inside the psychosexual dynamics of those early modern comedies that have been selectively examined throughout this thesis. Slippages of signification engage in a dialectical interchange between the symbolic and imaginative worlds that continuously seeks to disclose the "real," a tendency that may be categorized as a kind of philosophical skepticism. Comedy's jouissance, or creation of pleasure, rushes off and escapes meaning for this same reason, which necessitates investigation using a variety of approaches. Shakespeare's The Taming of the Shrew and John Marston's The Malcontent both reveal the aporetic structure of comedy by displaying a realist outlook that is in conflict with a certain kind of philosophical utopianism. The performance and reception of these dramatic plays both exhibit this tension. The pretense of subjectivity in comedies, which rewrite historically prescribed gendered roles, undermines the apparent connection between semantic determinateness and the phallocratic privileging of the male in early modern play.

Comedy crosses the line between the imaginary and this logocentric order to both release its tension and reinscribe it, always in a different place, calling into question humanity's unwitting complicity with the patriarchal appropriation of the symbolic as the field of full human subjectivity. This demonstrates that connections and subjectivities may exist outside of the confines of patriarchy, allowing us to celebrate our humanity while still giving us a feeling of power. The bio-power of history written on the once live bodies of what we can vicariously refer to as the masculine and feminine is the libidinized economics of comedy. The non-positive affirmative of the comic form reveals a third position or radical infinity beyond the binary distinction of Western metaphysics. Therefore, the jouissance that humor generates is an unabashed affirmation; it does not hide behind sarcasm. By finding the grotesque elements of comedy repulsive or disturbing, as well as the horrific spectacle of the scapegoat ritual, we are compelled to examine our negative relationship with the other and our presumptions, whether they have to do with the ways in which we attribute stereotypes to gender or the ways in which we subscribe to notions that certain genres are gendered.

3. CONCLUSION

Contrarily, tragedy explores the darkest sides of life, including themes of sorrow, loss, and the inherently complicated character of human nature. Tragic stories provide catharsis via the rise

and fall of people, enabling viewers to absorb and experience strong emotions from a different character's perspective. These genres have shown to be very adaptable throughout history, evolving along with social and cultural developments. In order for artists to analyze, praise, and question the human condition, comedy and tragedy continue to play a crucial role as reflective and commenting tools. Comedy and tragedy show the complexity of existence by providing a distraction from the severity of life or inspiring reflection on its difficulties. In conclusion, humor and tragedy continue to be essential to our comprehension of literature, play, and society at large. They accurately reflect the nuances of our feelings, goals, and imperfections. By participating in these genres, authors and viewers travel through time and explore the fabric of human life in all its bright and dark nuances.

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CHAPTER 2

SHAKESPEARE AND THE LAW OF GENRE: A REVIEW STUDY

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ABSTRACT:

This paper examines the profound ways in which William Shakespeare, one of the greatest playwrights in history, engaged with and subverted the conventions of literary genres. Focusing on a selection of his works spanning across tragedies, comedies, histories, and romances, this study delves into how Shakespeare both adhered to and transcended the established norms of his time. By analyzing his innovative use of character development, plot structure, language, and thematic exploration, we uncover how Shakespeare's creative genius defied the limitations imposed by the traditional laws of genre. Through this exploration, we gain insight into how his groundbreaking approach not only enriched the literary landscape of his era but also continues to influence and inspire artistic endeavors to this day. William Shakespeare's relationship with the "law of genre" is a testament to his unparalleled artistic prowess and his ability to traverse the boundaries of convention. Rather than being confined by the established genres of his time, Shakespeare wove intricate tapestries of human emotion, psychology, and societal commentary that defy easy categorization. His tragedies blend elements of comedy, his comedies incorporate dark undertones, and his histories become platforms for profound introspection.

KEYWORDS:

Comedy, Genre, Law, William Shakespeare.

1. INTRODUCTION

Since adding the gender distinction between comedy and tragedy raises some crucial considerations concerning comparing male and female principles, gender is employed as a fundamental category of study throughout. In its focus on the person in confrontation with the outside world, the masculine principle is often linked to the beginnings of tragedy22 whereas the feminine principle is frequently linked to the comedic acceptance of that outside world. As this argument is developed, it will be claimed that Shakespeare, as is his wont, connects the incapacity to accept the sameness in diversity with the desire to impose both governmental and personal order on society. The fundamental division between tragedy and comedy, which is a feature of Greek and Roman play and was well established by Shakespeare's time, serves as the starting point for traditional categories of drama. Tragedies back then were terrible events that raised fundamental concerns about the moral foundation of human life in the face of a universal destiny, death. Tragedies were considered to be serious, formal works of "high" art under this definition.

No such official agreement existed about comedy, and on the early modern stage there was tremendous rivalry between competing firms trying to win over audiences with various humor "brands." In a time when this versatile form was acknowledged as being resistant to definition and as somehow going beyond the binary opposition of a gendered system of genre, this inventiveness and structural flexibility when combined with the popularity of early modern comedy underscores an undeniable aesthetic beauty and cultural value. The age-old argument

over whether or not humor is an artistically subpar genre that requires constant rectification is reignited by Derrida's interesting post-modern analysis of the control of genre bearing startling similarities to the regulation of gender. As David Daniell puts it, "the history of literary criticism is also the history of efforts to build an honest creature, as it were, out humor, a fact which will be reinforced throughout book as the origins for this 'dishonesty' are searched. humor is defending itself against accusations of corruption and promiscuity by closely examining the genre's prohibitionist framework and the ways in which humor tries to occupy and undermine it. Derrida refers to Philippe Lacoue-Labarthe and Jean-Luc Nancy's The Literary Absolute in order to discuss the complex resonances of the words "gattieren, gatten, and Gatte/Gattin" in regard to genre and gender. This could establish a link to Wittgenstein's notion of generic similarity, which he described as a kind of familial resemblance in which a series of influences, imitations, and inherited protocols link many works together, marrying traits or norms to achieve particular results. Despite how crude this Wittgensteinian theory of family grouping within genre is, it argues that space must be left for polygenesis and for the hidden, underlying relationships between the characteristics of any one isolated genre [1], [2].

Derrida's notion of the hymen as a representation of the insanity of essentializing sexual difference in the phenomena of distant effects has some link to the ideology of genre as a system of categorization burdened with a political obligation. The principle of order's principles of analogy, identity, and difference, taxonomic categorization, organization, and genealogical tree, order of reason, order of reasons, sense of sense, truth of truth, natural light, and sense of history have always been able to be played by the genre in all genres. In genre theory, there is a desire to characterize the contrast between humor and tragedy as inherently distinct and diametrically opposed. This tendency to define literary form in terms of what it is not creates a contrast between "official" and "non-official" means of communication that communicates form in relation to a hierarchy of genres. Aristotle started by defining tragedy within the theoretical limitations of a generic binary, which in and of itself indicates the deeply embedded social symbolism of genre as a chronotypical system of judgment, making definitions of tragedy more straightforward. The typologizing excesses of "traditional" genre criticism may be put an end to using the methodological postulate that genre theory must always in some manner project a model of the coexistence or conflict between numerous generic modes or threads. Derrida begins The Law of Genre with the literary aphorism, "Genres are not to be mixed. I will not mix genres. I repeat, genres are not to be mixed." I won't combine them. But he then starts to investigate how the Law itself is a law of impurity, according to a concept of contamination, and how genre taxonomy is at its core [3], [4].

In the following, I will argue that it is this potential for cross-contamination that keeps the same thing from happening forever and allows for innovation and diversity. The topic of diversity also draws attention to the fact that certain genres have "looser" or more flexible rules or bounds than others. since the evolution of comedy over time indicates, this permeability is of great concern to more strict aesthetic theories since it soon destroys typology. The grandeur and seriousness of tragedy with its homogenizing and spiritually redeeming symbolism could not have clashed more strongly with the dramatic comedy that sprang from the riotous choruses and dialogue of the fertility rituals of the feasts of the Greek god Dionysus. Comedy quickly positioned the early modern public theater as a location where the collective consciousness of its audience could battle with conceptions of power and appropriateness because it is representative of the fundamental and ancient principles of sexual and social inversion. In a time when cultural norms

were undergoing a seismic transition, the dramatic comedy of the Renaissance was able to stage plays that resembled cleansing and purgatory procedures. A rule of genre has historically been used to categorize literature and attempt to bring order to a literary history marked by creativity, hybridity, and chaos. However, the tale of how the comedy genre developed from a "goat-song" to an artistic form is also the issue of how this "disorder" both mutates and oxygenates order in literary discourse [5], [6].

Establishing the law

Comedy has been examined over the last 100 years as a dramatic style that has preserved elements of old folklore long after the ideas that nourished it either became outdated or were absorbed into the secular elements of theatrical practice. The goal of authors from the 20th century like F.M. Cornford, Suzanne K. Langer, and C.L. Barber was to give comedy the Classical credentials necessary for rigorous academic evaluation. Their investigations into rites of passage, agricultural fertility rituals, and the social inversion of public celebrations gave comedy an anthropological legitimacy that had hitherto been denied. Following these readings, the cultural relevance of comics as a genre with distinct structural aspects and essential social components was examined via a variety of theoretical criticisms. In fact, a definition of humor hasn't been this precise or, at times, symmetrical since the Renaissance. Comedy's seeming indifference and resistance to definition appeal to many poststructuralist philosophers. The separation of the inauthentic subject, so beloved of postmodern theory, may be housed un the fluidity and variety of the comic form, but the sarcastic delivery of humor is often the result of the sheer range of comedic settings. Since comedy is both a literary tradition with recognizable structural characteristics and a manner of characterizing isolated events or passages within other sorts of writing, it may be used to describe a genre, a tone, or a sequence of events that forces us to think in more than one way.

The evolution of humor as a dramatic genre across time seems to support the notion that it is a reasonably malleable entity that may change to meet contemporary needs. Since the urge to impose order on society was equivalent with the desire to impose uniformity onto dramatic form, it is this general permeability that led to such intellectual frustration throughout the Renaissance. A literary defense had to be constructed against allegations of impropriety since comedy dealt with so much sexual and scatological humor, and the Elizabethan theater was often attacked as the source of many sorts of infection, both psychological and physical.

While a purity of form was sought for a genre that dealt with subjects considered to be local and vulgar, comic plays, poems, and other vehicles for humor thrived throughout the early modern era in a popular schema that consistently eluded academic accuracy. Comedy is positioned in opposition to a vision of art that can somehow communicate beyond the moment of its creation like tragedy in this quasi-Aristotelian attempt to create a symmetrical literary system reflective of humanity as an amalgamation of two competing facets of character. Plato's Laws, which classifies the socially inferior form of comedy into two categories the sarcastic and the farcical is the definitive authority on genre theory in the Renaissance. In the hands of several early modern dramatists, who created a range of comedic formulas including "domestic comedy," "city comedy," and "humors comedy," the romantic paradigm became fluid out of the different "sub-genres" of farce and satire. Only after a thorough examination of the social features of comedy can it be decided if these new idioms were created as a caustic reaction to the idealism of late Elizabethan romance. However, the'mongrel' form of tragicomedy which challenges the genre's

rigidity from the perspective of a dramatic hybrid once derided by Dryden31 as an ill-bred dog 'barking' in the face of convention is what holds the key to a deeper understanding of the aesthetics of comic drama.

2. DISCUSSION

The word "tragicomedian," which Plautus may have first used to describe a drama in which gods and humans, masters and slaves, flip the roles customarily given to them, has in fact generated a great deal of debate throughout history. Tragicomedy was primarily humorous throughout the Renaissance and beyond, while Elizabethan and Jacobean tragedy nearly always had some comic or grotesque aspects. As humor overthrows the tyranny of the tragic while tragedy destroys the comic, it is the combination of these two general forms, or threads, that is interesting. I contend that tragedy is ingrained in the periphery of every comedy, regardless of subgenre, and that tragicomedy is a broad definition that can capture the absurdity of a lot of comic drama in which people are left with no choice but to laugh when confronted with an empty and meaningless existence. It seems that Aristotle had the Renaissance concept of the word in mind when he discussed tragedy with a dual ending in the Poetics, assuming that there is no official definition of this general term "mongrel" from the ancient era [7], [8].

The focus on hybridity of the tragicomedy genre and its consequent daring penchant for subversion may have contributed to its appeal as the most common theatrical genre in the early seventeenth century. While critics have often attempted to reconcile the contradictions of tragicomedy, it is only through engaging with, rather than trying to synthesizer, its obstinately contradictory character that we can really comprehend the politics of the genre. It is political by nature, highlighting the conflict between diametrically opposed and ill-suited forces brought into the slavish fawning of an absolutist court or the constitutionalist subversions of absolutism in the City of London. Therefore, one can propose that its formal structure reflects significant facets of the national, sexual, racial, religious, and political hybridity of early Stuart England [9], [10].

Dramatists were able to push the boundaries of accepted sexual reality thanks to claims of form at the cost of content. The serious handling of the more sinister aspects of sexuality within a comedic context is one of tragicomedy's greatest accomplishments. Therefore, illegal or questionable sex desires suggest a wider disruption of the societal moral order. However, the cleverness of tragicomic conventions ensures that both audience and characters are generically protected from theatrically thrilling and psychologically compelling explorations of sexual dilemmas that skirt the boundary of the tragic. Sexual malaise indicates the protagonist's temporary alienation from the spiritual universe in some tragicomic scenes.

The study of the fears and dreams that lie between desire and fulfillment, between sexuality and sex, is the peculiar domain of tragicomedy. Tragicomedy combines sex with both death and laughter via its defining dramatic needs, thereby building an artistic link between the ontological upheaval of tragedy and the concupiscence of comedy. A mixture of comedy's "comic order" and laughter and tragedy's "danger but not the death" exists in this kind of storytelling, according to Giambattista Guarini, the genre's foremost Renaissance thinker. According to John Fletcher, who followed Guarini, a tragicomedy "wants deaths, which is enough to make it no comedies" and that its characters may vary from "a God" to "mean people," who are generally the cause of laughter.

The sex-death symbiosis results in depictions of sexuality that are morbid, distorted, and often unsettling. Sex and death are portrayed as alternatives to one another. Therefore, sexual desire is portrayed as an abrupt and inescapable kind of crazy, a disease, and a sign of impending death, yet there are still hints that point toward a possible happy conclusion. Such general signs are often cryptic asides or cues that a commanding persona is present. This offers a secure vantage point from which to both witness and engage with the characters' sexual phobias. However, from within the boundaries of the "comic order," sexuality not only leads to the potential for death but also to absurd behavior that further insulates the audience from the suffering of characters by portraying various forms of insatiable desire and indulgence that elicit satiric laughter. This contributes to painting a nuanced picture of sexual fixation as both scary and ridiculous.

The 'happy' endings often fall short of completely erasing the shame and pain that have preceded them despite the fact that this generally chosen mixture of tragedy and comedy may be intended to elicit both sympathy and amusement. The changes have been made to the technical rather than emotional challenges, and since these obviously artistic remedies are insufficient to make up for the development of sexual difficulties, the pain at the conclusion of a tragicomedy often manifests as aesthetic dissatisfaction. Since painful repercussions are usually avoided, tragicomic endings are inherently unsettling on an emotional and visual level. The serious is often undermined by an incongruity, a failure to meet a predetermined level of seriousness. Even while they may not always be funny, these outrageous, clearly absurd, outlandish, exaggerated, or quirky conclusions exhibit one of the primary general characteristics of humour.

Generic Advancement

Critics have come to see Plato's philosophy as inherently tragicomic ever since Leo Strauss argued in the 1950s that "tragedy and comedy are from Plato's point of view equally necessary and equally problematic." Following Hayden White's Metahistory, it has become clear that historians and philosophers of history often use many tropes or modes of 'emplotment' to communicate their ideological preferences, which shape how political and ethical concerns are addressed. The inclusion or deletion of certain aspects, whether they structural or stylistic, is always determined by moralistic or aesthetic judgments. This appropriation of history's telos as essentially poetic and rhetorical offers readers of historical writings a key that may open the literary canon's ideological scope. Since stylistic or generic norms include socio-symbolic signals with historically specific encryptions of concern, why an author would choose to communicate their thoughts in a certain form is exposed as a polemic and strategic struggle with the demands of time. White contends that because of this, form is inherently and independently an ideology38. As a result, the modes of employment that White finds are inescapably ideologically organized as generic modulations that adhere to a hierarchical hierarchy with a political imperative.

It demonstrates the difficult cultural labor required to create a dramatic corpus and inscribe it with the marks of generic difference that eventually become accepted as natural how genre has materialized as a system of regulatory norms that over time have produced the effect of boundary, fixity, and surface. The idea that genre necessitates a hierarchical and backward-looking social philosophy has led to several categorization abuses that mandated a rank-ordering system that matched the divides of medieval society. Northrop Frye and other critics have not been the first ones to point out the political bias in the denigration of humor and satire, which reflects the moral values and social classes they stand for. The idea that comedy portrays "men as

worse than they are" and tragedy "men better than they are" dates back to Aristotle, but the fact that Plato's anti-tragic dialogues seem to have been disregarded by critics eager to adopt an Aristotelian rigor for tragedy indicates a focus on decidedly unpleasant emotions.

George Steiner has pushed the idea that tragedy exhibits "man's claim to dignity in the very essence of his suffering" and that pictures of humanity doubled up in anguish are maybe more acceptable than images of mankind doubled up in laughing. The only genre that will satisfy those who think that "literature's essential function is to illuminate something about life, or reality, or experience, or whatever we call the immediate world outside literature" is tragedy, according to Frye. He also advised against looking for moral or realistic conflicts in comedies. He continues by saying that humor only serves to "seek its own end instead of holding the mirror up to nature," and that since comedies are so blatantly conventionalized, a genuine interest in them quickly develops into an interest in convention itself. This might be seen as a statement that humor serves as a mirror to tradition, reflecting the preferences and constraints of every community. Similar to this, Cicero said that comedy served as a "mirror to custom and an image of truth" despite the fact that he was fully aware that it was more like a slightly warped carnival mirror.

Hegel is the philosopher who, according to White, used the comedic form of employment via the employment of the synecdoche literary device to combine pieces into a more comprehensive historical whole. A conservative interpretation of Hegel might suggest a sense of satisfying conclusion, reconciliation, and organic completion in the present, but theorists like Georg Lukàcs disagree, believing Hegel's commitment to tragedy to be evidence of his "utter integrity" as a thinker. Comedy is viewed to have a narrow emphasis dealing with the present and the pragmatic, and hence transitory and philosophically inconsequential matters, as opposed to being concerned with the ultimate verities upheld by a commensurately deep ontology. What lessons about life can humor provide, meanwhile, is still an open subject. Are humor only about cheap, sometimes even ugly pleasures? Or does it provide us with knowledge of the deepest reaches of human desire?

Bidirectional Goals

Not only has comedy been seen as having a lower quality of material, but it has also often been portrayed as dependently inferior to tragedy rather than as the theoretical antithesis of tragedy. Tragedy has been seen as the main form that creates the rules on which comedy is dependent, working from within the sequence of oppositions serious/lighthearted, profound/frivolous, eternal/transient. This view is put out by Walter Kerr, who calls comedy "a parasitical form, and no absolute" since it requires "a richer form to feed on being in essence a shadow." The mysterious beginnings of comedy, which sprang from the satyr plays of ancient Greece and the dreamlike Komos so strongly associated with the Dionysiac frenzy of ancient festival, have added to this suspicion of the humorous. Additionally, comedy's Aristotelian classification, at least in the material sense, is based on how it handles "deformity," "the ridiculous," and "the ugly and distorted," which puts comedy in distinct opposition to "art," which is purportedly concerned with the aesthetic appropriation of the beautiful.

Comedy is concerned with "living on," sometimes happily ever after but always unhurt, and is an idiom that is concerned with continuity and survival. As a result, literature has developed into a highly adaptable genre that can alter to reflect shifting social and political landscapes. Despite relying on the portrayal of imperfection, comedy made an effort to achieve form perfection in the

late Elizabethan and early Stuart eras. Early modern comedy may be distinguished by its celebration of the ability to persevere despite difficulty, to transform turbulence and confusion into stability, and even to take the "ugly and distorted" and see an unrealized "beauty" inside. Early modern comedy is not simply defined by structure alone or subject matter. Comedy tries to place itself in an ideal society, in some kind of utopia, and strives for inclusion, harmony, and forgiveness. Dramatic comedy would be the finest form of poetic expression in such a universe. It would have the power to triumph over the sad, to reverse the tragic changeability of our bodies, and to celebrate an uncorrupted cosmos. However, the same pretense underlies both tragedies and comedies. While comedy's pretense to wisdom, while farcical, attempts to push humans to the edge of experience, tragedy's pretense to wisdom allows people to go beyond what might seem to be the limits of existence and painfully and nobly discover those limits. The hybrid that exists between these two genres has been labeled "problematic" by genre theorists because it illustrates the very instability of generic categorization that lies at the heart of literature's creativity. Tragicomedy develops when there is disagreement about morals and behavior, which calls for a more realistic picture of reality. It avoids the idealism of tragedy and the lack of actual immediacy associated with comedy by forcing the funny to become serious and the serious to melt in laughing.

The juxtaposition of the humorous and the serious shows that categorization is not something that naturally occurs; rather, human cognition uses the similarities between texts to anticipate other features of a social order within the group. The characterization of kings and gods in tragedies and slaves and commoners in comedies may have established genres, but it is precisely within the confines of this classification that 'value' is expressly linked to class affiliations. If culture is to be defined, not in neutral terms, but as an activity with political and moral purposes, it must be philosophically studied to what degree genre choices constitute social judgements.

The creation of new idioms is made possible by genre theory because it enables audiences to understand the social relevance of the conflicts between generic categories and the structure of the classes themselves. Through the examination of texts that challenge the very categories they have been assigned to; the problematic state of generic definition will be examined throughout this thesis. As a result, the "tragicomic" is mainly discussed as a subgenre of humor but also as a symbol of the aesthetic's fundamental generic ambiguity. A discussion on the nature of hierarchy as an epistemological paradigm is sparked by the issue of why there is a hierarchy of genres. From this angle, it seems that all classifications are unstable since they reveal and reflect the structuring of power not just between general categories in dramatic literature but also between gendered, corporeal bodies in early modern England. This examination of borders investigates the idea that a work cannot be genreless because although a text may belong to several genres, it cannot escape the generalization of the generic. This implies that, in theory, the category of genre can only ever be used to analyze writings that, while never fully meeting an empirical definition, must be interpreted as if a master list of genres existed.

3. CONCLUSION

Shakespeare's greatness is in his ability to transcend genre boundaries while yet respecting their frameworks in order to express the core of the human experience. His examination of the themes of love, power, ambition, and death resonates across nations and generations, and his characters have a depth and complexity that make them timeless. His linguistic mastery gives his works an additional degree of complexity and allows for interpretations that go beyond the boundaries of

genre. Shakespeare demonstrates his capacity to create stories that are both universal and profoundly entrenched in their historical setting by engaging with the rule of genre. His legacy continues to stand as proof of the impact of artistic innovation and of people's ability to push, restructure, and redefine the limits of their creative expression. As we continue to interact with his works, we are reminded that the purest form of artistic expression doesn't include adhering to genre conventions but rather the adventurous exploration of their boundaries and the development of something wholly unique.

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CHAPTER 3

EXPLORING THE DIDACTICISM AND THE DEFENSE OF COMEDY

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ABSTRACT:

This paper investigates the often-overlooked didactic dimension of comedy, shedding light on its capacity to convey moral lessons while entertaining audiences. Through an examination of various comedic works, this study explores the intricate balance between humor and instruction. By analyzing the ways in which comedic narratives challenge societal norms, question authority, and offer alternative perspectives, we reveal the underlying didactic nature of comedy. This paper argues that comedy, far from being a mere source of amusement, can serve as a vehicle for social critique, fostering critical thinking and prompting audiences to reevaluate their perspectives. Ultimately, the paper underscores the significance of recognizing and appreciating the didactic potential embedded within comedic narratives. Comedy's defense as a didactic medium offers a compelling counterpoint to its perceived frivolity. While the genre's primary aim is to elicit laughter, a deeper exploration unveils its remarkable ability to instruct, challenge, and reshape societal narratives. Through humor, absurdity, and satire, comedies dissect the status quo, question authority, and expose the incongruities of human behavior.

KEYWORDS:

Didacticism, Defence Comedy, Satire, Morality, Education, Entertainment.

1. INTRODUCTION

Derrida reveals the ideological worldview where the rule of genre is equated with the law of Nature, suggesting that the law of genre is a taboo against miscegenation, but that the condition of this prohibition is the counter-law of the impossibility of not mixing genres. He explains the fundamental tenet of genre theory, asserting that generic combinations and blends are not acceptable and that the rule of genre must be upheld at all costs. The assumption that the natural is therefore the process by which the universe is a self-generating sequence of sameness, and not the propagator of the "hodge-podge" of hybridity alluded to by Renaissance playwrights such as John Lyly, emphasizes the idea that "kinds" are somehow innately simple. The 'irresponsibility' of creative representation blatantly violates this limiting classical condition, which is exposed to be a somewhat authoritarian dogma. Consider the abundance of generic categories that were accessible throughout the early modern period, a time of great literary innovation. Here, authors seem to specialize in general combinations and hybrid forms, such as the emblem book, florilegium, book of essays, or anatomy. This wide variety of literary "kinds" was allegedly a challenge to the rule of genre, or more specifically the law of nature, undermining the notion of generic categorization.

The idea that there must be an order of 'kindness' to things was perhaps threatened by the fluidity and multivalence of genre. Early modern life seemed to be governed by strict taxonomic rules, with miscegenation being prohibited in both the public and private spheres. It is possible to say that, rather than considering genre blending to be unacceptable, some authorities were terrified

by the potential outcomes of generic hybridity, which they perceived as going against nature and leading to the horrifying inevitable production of either monstrous or absurd creations [1], [2].

What came out of this literary development period was the promotion of a theoretical order that could account for nature as something concrete, constant, and universally uniform, as something that obeys laws while admitting diversity, and the provision of a totalizing perspective for a new empiricism. Dramatic genres, however, may no longer be seen as objects of and for imitation, but rather as objects of and for representation if nature is to be seen as a single and singular universe that contains a multiplicity of species and genres. According to Sidney's Apology for Poetry, a model treatise, this moment in literary history might be seen as one of polarization, when neo-classical rigidity and generic flexibility stood in stark contrast to one another. The richness and variety of a civilization may really affect how many genres exist there, as Carolyn Miller points out. Shakespeare's own satirically fatuous portrayal of the variety of genres, sub-genres, and even super-genres available to early modern dramatists from this complex and varied historical setting appears all the more absurd as demonstrated by Old Polonius's brilliant parodic recitation of a genre inventory. Any kind of scene or poetry, including tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, and more [3], [4].

The presumption that Shakespeare plays a key role in it avoids many of the issues that come with identifying a literary genre. Shakespeare's plays can be praised paradoxically for their willingness to buck established norms, for fusing satire or tragedy with history, for offering the ultimate comic history, and even, in the early and the late plays, for incorporating elements of romance and the heroic play. Therefore, the Shakespearean canon itself may be used to illustrate this Polish nightmare. The idea that Heminge and Condell were engaged in a self-assured exercise in theatrical taxonomy is disproved by a reconsideration of the generic divisions of the First Folio, which leads to a reconsideration of the early Shakespeare. Shakespeare may have been lauded by Francis Meres as "among the English...the most excellent in both kinds for the stage," the best in both "Comedy and Tragedy," but the textual division of the Shakespeare canon into three different categories tends to obscure the obvious and undeniable fact that the diversity and scope of the early modern stage presented the editors of the First Folio with a number of difficulties. The actors who in their edition separated our author's work into comedies, histories, and tragedies appear not to have differentiated the three categories by any particularly accurate or distinct notions, according to Samuel Johnson's 1756 assessment, despite the best efforts of contemporaneous critics.

However, in other contexts, the term "history" merely refers to a narrative. For example, the first two quartos of Shakespeare's Hamlet and Marlowe's Doctor Faustus are both referred to as "tragical histories." The Merchant of Venice was described as a "most excellent history," whereas The Taming of the Shrew was called a "pleasant conceited history." Although William Webbe claims in 1586 that he considers poetry to be divided into three kinds, "which are Comicall, Tragicall, and Historicall," earlier applications of these categories also sometimes distinguished between "famous" historical subject matter and what the performers or authors created of it. Therefore, it is not entirely ludicrous to claim that the First Folio's list of Shakespeare's "histories" constitutes the first canon of the "history" play, as opposed to that referred to by the terms "true/famous/tragical/chronicle/reign." Since then, Shakespeare has continued to be the master of the genre, and his domination of it, unmatched by any of his contemporaries elsewhere, remains a crucial aspect of his renown [5], [6].

Recent Shakespearian scholarship has emphasized the degree to which the cozy division of texts into the Histories, the Tragedies, and the Comedies is itself the product of a particular, distinctively early modern, ideological frame of mind that preferred to see comedy as a matter for private delectation while history or politics were somehow performed only in the public sphere. The substance of the comedies is actually just as political as that of the histories, as the cultural materialist critique has emphasized. In this sense, the politics of Illyria or Arden are just as pertinent to the discussion of constitutional issues in Shakespeare as are the politics of Richard II's England or Caesar's Rome. According to Peter Smith, Shakespeare's understanding of politics as the relationships between people within communities whose meaning is continually changing since it is a "labyrinthine world with no fixed signposts" is best shown in the comedies.

As Jean Howard points out, putting each individual text in conversation with its contemporaneous texts is the only way to examine the effects of the textual materialization of the Shakespeare canon into its three distinct categories and the questions of ontological status that his "problem" plays raise. One might quickly conclude that a notable portion of Shakespeare's comedic concerns weather patterns of action like the exposing of hypocrisy, portrayals of the legal system as corrupt, or the exploitation of women in a patriarchal society are shared with his contemporary dramatists, but with subtle and unexpected differences. When Marston's The Malcontent and Measure for Measure are placed side by side, the revolutionary potential of the romance paradigm can be seen in a new light. This is because the only way we can hope to stop the production and replication of Shakespeare's uniqueness or at the very least, challenge a blind faith in its efficacy is by creating a conversational forum for the diverse texts in this vast body of writing. The argument should be settled by acknowledging that Shakespeare did not create his works in a vacuum, notwithstanding how controversial this final remark may appear [7], [8].

Typical Materialization

The very real prospect of the development of a significant cultural landmark is also created by the illusion or impression of solitude or autonomy that a single written word generates. It should be remembered that the Johnsonian and Shakespearean Folios were'monuments' that officially put an end to a purportedly oral tradition. Shakespeare's First Folio and Jonson's Works have both come to be recognized as unmistakable symbols of literary creativity, but a monument to the giggling Cavalier was built after the far later Beaumont and Fletcher canon was published. According to Peter Thomas, the folio's peculiar relevance to the Beaumont and Fletcher project was that it wasn't just a business or artistic endeavor; it was also a morale-boosting act of defiance and a propagandist reassertion of the Stuart ethic at a pivotal time in the Court's fortunes. Therefore, it's probable that the feeling of identity and self-respect that this text aimed to instill is also mirrored in the deliberate haste that appears to precede the tense publishing of both Shakespeare and Jonson's combined works more than 20 years earlier. Therefore, it is both inevitable and essential to consider the potential of reading writings as socially symbolic activities or as ideological, formal, and immanent answers to historical conundrums.

Why the editors did not organize the plays in chronological order, as Jonson had done, is a subject that is addressed in the most current account of the First Folio's release by Stanley Wells and Gary Taylor. The general, and rather depressing, conclusion as to why the collection was given the title of Comedies is because they either did not know the order of writing or the sequence of publishing, or possibly because the generic differences were too transitory.

Tragedies and histories. I concur with the Oxford editors that this title skillfully straddles the Scylla and Charybdis of "works" or "plays" while also cockily promoting the breadth of Shakespeare's production - as successful in three genres as Jonson had been in one. However, an alternative genealogy for the book is still conceivable. Shakespeare's theatrical output is significantly expanded by Heminge and Condell's publishing, which is comprehensive as opposed to Jonson's which is selective and leaves out certain plays that are credited to Shakespeare. The editors of the Folio included plays that they understood to be collaborations when Jonson had rejected them, as well as several whose exclusive authorship by Shakespeare may have been just as disputed to them as it is now. Additionally, Heminge and Condell enthusiastically embraced the universals of Comedy and Tragedy, whereas Jonson did not distinguish between genres. This allowed Shakespeare to be seen as a dramatist who had produced more plays than Jonson, as well as plays in a genre that Jonson had never even attempted: the "history" play. The fact that William Camden, the leading historian of the day, is honored in the first play of Jonson's Folio from 1616 is likely noteworthy in this regard. Every Man in His Humor begins with his famous reference to Shakespeare's histories, which guarantees that this play will neither "fight over York, and Lancaster's long jars, with three rusty swords/ And help of some few foot-and-half-foot words," nor will a "Chorus waft you o'er the seas." Since historical theater disregarded the traditional unities of time and place, Jonson's satirical animus against the isolated and, in his opinion, wrongly revered genre of the history play seemed unassailable.

Jonson proclaimed his goals in the prologue and "induction" much as Marlowe had done before him, but with more clarity. His program was based on Aristotle's three unities of action, place, and time, to which he strictly adhered since he aimed for formal perfection. Condemning the discursiveness of the romantic mood, he desired "realism," reasoning that comedy should reflect modern reality with moral aim rather than just entertaining audiences with stories about fairies and Calibans. He was a firm believer in the exhibition of audaciously designed typefaces, each of which stood for a certain sin or foolishness, so that via the satire that resulted, people may laugh and be corrected of their mistakes. Jonson feminizes comedy in the prologue to Every Man in His Humour by saying that she would shew an image of the times, and sport with human follies, not with crimes.

Although Jonson's definition of comedy was complex and difficult to condense into a single formula, Cicero's three-part maxim that "comedy is an imitation of life, a mirror of manners, and an image of truth" is revised in the Induction to the same play as follows: "And to these courteous eyes oppose a mirror, As large as the stage upon which we perform; Where they shall see the time's deformity Anatomized in every nerve, and sinew, The Horatian thesis, which held that the comedy genre satirized modern behavior, was paired with the general notion of the time, which held that humor reprehended vice. Late Elizabethan and Jacobean dramatists wholeheartedly agreed with this stance, but up until this historical turning point, little interest had been shown in theorizing about the comic genre, with Jonson at the fore of a new emphasis on the variety of possibilities within the conventions of a single form [9], [10].

M.C. The gradual retreat of the traditionalists in front of the advancement of the "more rigorous" Jonsonian art, which was based less on insight and more on general principles of decency, order, and hard labor, is how Bradbrook characterizes the development of comedy in the early seventeenth century. Literary criticism was never the same after Jonson. Although he is known for dramatizing humoral psychology, Bartholemew Fair, Every Man In His Humor, and Every

Man Out Of His Humor challenge this notion. He agreed with Sidney's Platonic idea that comedy requires the "odd as well as the even," seeing that comedies valued the peculiar rather than the mundane and the eccentric rather than the stereotyped character. Shakespeare's love comedies showcased a number of stereotypical characters that were more like kinds or species than unique people, much to our joy or compassion. In contrast, Jonson's satire purposefully mocks the audience with sarcastic laughter in order to build a virtual cognoscenti among his audience. However, Jonson and Shakespeare were both pioneers in their fields, always evaluating and responding to the preferences and transgressions of their audience.

Through mediating social change and contestation, these many approaches to humor demonstrate how dense networks of related texts collectively absorb and influence the "form and pressure of their times." This brings us back to the idea that humor is a sophisticated style of perception, one that confirms the possibility of completeness and coherence in the face of incoherence. The Platonic-Aristotelian heritage of eidos and genre, which was applied to comedy as a 'family' grouping, in whatever shape it took romantic, satirical, or farcical can be seen to be the ultimate authority for this. From the standpoint of the pedagogue, who sought to define and defend humor as a kind of cautionary tale, genre assumed the role of validating good "taste" in this way.

2. DISCUSSION

George Whetstone was not the only one to believe that comedies must have the proper ratio of virtue to vice so that evil would not be taught but rather will be shown. This is my opinion with Plato's authority, because by the rewards of the good, the good are encouraged in doing well, and with the scowrge of the lewd, the lewd are scared from evil endeavours. This pedagogical necessity seems to depend on endorsing the works of ancient dramatists and philosophers who defended the Ciceronian maxim of theatre as mimetic representation and "mirroring man's life." Harrington, who supported the idea that comedy's moral component insured that "vice was scorned, and not embraced," and Puttenham, who agreed that comic mimesis "tend altogether to the amendment of men by discipline and example," both backed comic mimesis. A coward was never present at their assemblies, a backbiter abhorred that company, and Thomas Lodges's careful usage of Horace confuses the impact of early Roman comedy with the new kind of comedy on the late Elizabethan public stage.

Lodge's argument should be seen as a well-planned counterattack against the anti-theatrical assault on the London stage, and his Defense of Poetry is a commendable effort to quell the flood of prejudice that Sidney, among others, superficially supported. In An Apology for Poetry, Sidney speculates that "perhaps it is the Comik, whom naughty Playmakers and Stage-keepers haue iustly made odious," as an explanation for why the Puritanical attack on play has been so fierce. He continues by saying that this cannot be the case since comedy is a parody of life's frequent mistakes, which it represents in the most absurd and mocking way imaginable, making it impossible for any viewer to be satisfied to be one of them. Naturally, Sidney was interested in the "right vise of Comedy," and as a result, his case starts to refute the claim that "Comedies rather teach than reprehend amorous conceits." He emphasizes on the "gross absurdities" of disregarding the laws of time and unity in structural principles. Sidney may have focused his criticism of theatrical practices on what would have been considered to be problems of general convention, but his famous claim that the theater is crowded with acts that go against both artistic and social ideals deserve greater examination. Thus, Sidney said that the early modern theater produced neither the correct tragedies nor the right comedies, mixing Kings and clowns

without the topic necessitating it and forcing clowns into major issues without decency or judgment. So that their common Tragy-comedies don't get the appropriate amounts of adoration, sympathy, or sportsmanship.

It seems that Sir Philip Sidney's politics are disclosed more than the characteristics of the genre, but it is always revealing when such methodical critics reveal more about themselves than the subject of their investigation. Sidney wasn't the only one, however, to show utter disgust for the generic hybridity that the stage encouraged since it signified the erasure of other boundaries, including those of a sexual and political kind.

Very tragical laughter

The "mingling of Kings and Clownes" provides "comic relief" by using a fundamental and age-old comedy premise. In the past, kings depended on the court jester's or fool's authorized speech to serve as a reminder that they were mortal and that, despite their position of authority, they were not God. Swift contrasts between "reason" and "madness," between tragic and comedic themes, in tragedy serve to highlight the inadequacies of monarchs who, like Lear, have forgotten that to be really royal and authoritative is to "see feelingly." When "One woe doth tread upon another's heel" in The Tragedy of Hamlet or in that "most piteous tale of Lear," Sidney's numerous interpretations of "mongrelization" are on display with the odd volatility of laughter. An investigation of the dramatic dialogue between idiots and their masters, between comedy's subversion and tragedy's authority, inside these two widely loved tragedies speaks to the basic division between these two homogeneous super-genres.

Clowns were far from having complete freedom of expression; instead, they had to use sophisticated language techniques to mask their comments out of fear of retribution. Even though Lear's Fool employs specific conversational tactics to regulate or affect the verbal behavior of his social superiors, it is important to observe how desperate he is to avoid being "whipp'd." Being a "primary knower" means that he seldom asks questions that he truly wants answered, which gives him a relative advantage in discussion. Lear's Fool is more like the "schoolmaster" who promises to "teach thee a Speech" since he already knows the answers. His elicitations serve to indicate his desire to joke and to ask for permission to say the punchline from his interlocutor. However, the control he exercises is a delicate one that must be maintained on each conversational turn since it is built on persuasion and manipulation.

The particular position of tragedy as a form of entertainment depends on the interactive nature of dialogue, where puns, quibbles, and riddles are all used to limit the conversational possibilities available to the other character in the discussion. Unexpectedly, Hamlet, the "melancholy prince," has a jocular acquaintance with the tonal and linguistic difficulties of comic language and participates in a wide variety of humorous situations throughout his dramatic play. As opposed to the open and spontaneous laughing that comedy seeks, there is a gloom here that focuses more clearly on the tragic as the pleasure brought on by Hamlet's antic humor more closely resembles a pushing snort of anger. A societal commentary on class structure emerges as it becomes clearer that tragedy will have the last say in this tale. Even though Hamlet plays around with verbal equivocation, he opposes Lear's Fool. Lear's Fool executes cultural negations and symbolic inversions in his role as his social inferior, but Hamlet's wit is a sign of his social superiority, and his capacity for thought is shown in both his efforts to understand the meaning of life and death and his comical dexterity.

Shakespeare's Hamlet, regarded as one of the best and most perplexing works of dramatic literature, is not only a dramatic work rife with sadness and violence, but it also completely utilizes the principles of comedic relief to allay the tensions created by its tragic structure. Shakespeare really received acclaim for blending light and weighty subjects in a single play in 1604 from Anthony Skoloker, who called his tragedies "Friendly Shakespeare's Tragedies, where the Comedian rides when the Tragedian stands on tip-toe...pleas all, like Prince Hamlet."73 Shakespeare's reputation as a playwright was thus characterized by stylistic variety and generic flexibility, much as Shakespeare's reputation as a man was linked to social mobility.

The notion that poorly written plays breached gender and class boundaries portrayed the theater as a setting for impossible happenings that strained the audience's capacity for belief. Comedies were very profitable products of the developing theater business and were viewed with the same skepticism as "common comonties" or marketable goods. The concept that performers' physical presence on stage amounted to a commercialization of flesh or a prostitute of poetry was confused by this association between humor and business. This may have more to do with the early modern public theaters' placement in London's liberties, where brothels, bear-baiting pits, and barracks were nearby neighbors and the source of a significant portion of their patronage. However, since Aristotle, comedy has often been criticized as a subpar genre of theater since it features characters from lower social classes. John Dryden still exhibited the traditional antipathy to humor in his book A Parallel of Poetry and Painting, where he compares the difference between comedy and tragedy to a "Lazar in comparison to a Venus," over a century after Shakespeare's comedies were presented.74 As Dryden develops his somewhat dubious neo-classical viewpoint that comedy's only saving grace is that it might serve as a placebo "sui to dampen the dangerous political propensities" of "the vulgar gazers" and "the beastly audience," he becomes a useful starting point for going back to the historical view of public, professional theatre as a "contaminating" influence on an unknowing "vulgar" public.

The theater is listed as one of the "accessories and dependents to whoredom" in A Treatise on Daunces, the 1581 essay ascribed to Stephen Gosson. In 1577, John Northbrook also questioned the moral didacticism of the theatre and wrote his own treatise, The Treatise, which criticizes dicing, dancing, and vain plays. A place to "learn how to be false and deceive your husband...how to ravish and beguile, how to betray, to flatter, lie, swear, foreswear, murder...poison...rebe," the theater had evolved into a hub for shady behavior. Due to its location in the Liberties, which also housed "marginal spectacles" like "hospitals and brothels to madhouses, scaffolds of execution, prisons, and Lazar-houses," the theater was able to easily blend in with the morally dubious nature of the businesses that it surrounded. The position of the theater inside the culture indicated its status as something to be kept apart, a mistrusted foreign that challenged the civic, moral, and social order. The theatre was thus destined to be identified with, to be seen in terms of, these more recognized spectacles. As a result, not only in the eyes of its Puritan opponents but also in the minds of the majority of those who watched these displays, the theatre began to be compared to the sickness and prostitution that surrounding it. Leprosy, in Mullaney's opinion, was the most iconographically tainted of these spectacles because it entered the moral imagination of medieval culture at a young age, influencing not only the lives of those who were affected but also the metaphors, traditions, and institutions that shaped the lives of those who were not otherwise affected by the disease.

Long after the last lepers were sent to Southwark in 1557, an event Mullaney meticulously records, the sickness metaphor, no likely resurrected by repeated outbreaks of the plague,

remained to impact social policy. In fact, public health was the motivation for the first attempts to regulate public theaters. Between 1580 and 1600, letters between the Lord Mayor of London and the Privy Council attest to the shifting views on theater and the replacement of one vision by another.

In order to reduce the risk of illness at this time, the Lord Mayor often petitioned Elizabeth's government to forbid public performances. Maybe it will delight your honor In accordance with our obligation, my brothers and I have taken steps to prevent the spread of the epidemic and have issued directions that, god willing, we will diligently carry out. Among other things, we observe that attending plays, bear-baiting, fencers, and phane spectacles at theaters, curtains, and other such venues causes severe discomfort in the audience members, many of whom are also infected with sores.

The "Theatre and the Curtain" is known for the sight of open sores, a condition formerly associated with leprosy but now more often linked to the plague and syphilis. It is not known for staging plays, bear baiting matches, or fencing matches. If the spectacle of leprosy, as Mullaney contends, had an impact on the metaphors of early modern imagination, then the same may be said of spectacle, the actual act of visual speculation. A conduit, or vagina, if you will, via which a mind gets impregnated was thought to be the eyes. The mind thus becomes pregnant with illegitimate thoughts as a consequence of this impregnation, which is in and of itself a transgression, an unnatural subjection. The proclamation made by Cressida that "minds swayed by eyes are full of turpitude" and, implicitly, venereal infection. Infected by "the basist sort of people," the Liberties themselves turn into a sort of "running sore" that threatens London's "body," which includes its political and visceral aspects. This connection between the early modern theater and the degradation of both mental and physical health sparked intense discussion.

However, the extended arms of the State tried to capture and expose the contagious potential as synonymous with the "latent" moral degeneration of the theater until the ill and infectious "body" of London had finally pulled itself free from the dreadful grip of plague. The infamous Little Rose "inn" provided its grounds, name, and undoubtedly its reputation as one of the original "Bankside stewes" licensed by Henry II in 1161 and owned for nearly two centuries by the good sisters at Stratford-at-Bowe to Philip Henslowe's new theater, to which the public's perception of theatrical entertainment changed in the late 1580s. As a result, the main employer of players also hired prostitutes.

The Lord Mayor's administration changed their opposition to the theaters immediately after Henslowe purchased the Little Rose and built the Rose, focusing on decadence rather than sickness. Around the same time, many who had previously kept quiet inside and around the theater community started to notice the merging of the stage and brothel, with varying degrees of amusement, mocking, and dismay. Thomas Nashe defends the theater as a venue for social and cultural advancement rather than moral degeneration. John Davies mocks the courtier who substitutes the whorehouse for the theater on his daily rounds.

Henry Chettle reprimands the player for soliciting business from the prostitute in jest. Since the association of the theater with the brothel was a material fact, one that appeared to be acknowledged by everyone from Puritan to player to Privy councillor, it goes without saying that mention of prostitution was invariably accompanied by its relationship to disease. Due to the instability connected with the comedic form, which was a reflection of the material

circumstances of the theater, the language supporting the allegations of the seductive powers of illusion gained pace.

3. CONCLUSION

Comedy's rich history is loaded with examples of works that deftly use laughter as a vehicle for reflection. The didactic potential of comedy is clear, from Molière's stinging criticisms of societal pretensions to current satirical plays addressing contemporary concerns. Audiences are compelled to reexamine standards and principles, moving beyond simple entertainment to engage in deep thought. We acknowledge comedy's function as a motivator for critical thought, empathy, and conversation in defending it as didactic. It inspires us to take a fresh look at the intricacies of life, creating a setting where serious and lighthearted conversations on social issues may be had. A testimony to the multifarious power of storytelling a type of art that not only entertains but also enlightens, challenges, and educates is comedy when used as a vehicle of enlightenment.

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CHAPTER 4

DERISION MEDICINABLE: EXPLORING THE THERAPEUTIC POTENTIAL OF HUMOR

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ABSTRACT:

This paper delves into the concept of "Derision Medicinable," exploring the therapeutic potential of humor and satire in literature and society. By examining various historical and contemporary examples, this study investigates how derisive elements, when wielded thoughtfully, can serve as a form of social critique and a means of addressing complex issues. Through analysis of comedic literature, political cartoons, and satirical works, we explore how derision can effectively prompt introspection, challenge authority, and stimulate change. This paper argues that humor, as a potent tool for addressing societal ailments, offers a unique perspective on navigating the intricacies of human behavior and encouraging constructive transformation. "Derision Medicinable" encapsulates the idea that humor, even when seemingly biting or scornful, holds a unique ability to heal and provoke positive change. As evidenced by the pages of satirical literature, the frames of political cartoons, and the scripts of comedic plays, derisive elements can act as a mirror reflecting society's follies, excesses, and injustices. Humor possesses the power to transcend defensive barriers and reach deep into the psyche, prompting laughter that is laced with contemplation.

KEYWORDS:

Derision, Humor, Medicinable, Potential, Therapeutic.

1. INTRODUCTION

Shakespeare's romantic comedies and histories may have been criticized as "moody tales" or "old-fashioned and fantastic romances," as Lawrence Danson notes, but other plays including The Merchant of Venice and Measure for Measure also expose the shady side of modern urban life. These plays "know all about a world of universal prostitution." In fact, closer examination reveals remarkable parallels between these two plays and the 'city' comedies of Shakespeare's contemporaries. Their attention on urban merchants, craftsmen, and the lower classes interferes with current ideological conflicts even though they both feature the courtly s associated with romantic comedies and make references to plays about an absent king. Thus, the materialistic ideology of the capital throughout the early modern era of its growth is linked to the historical and ideological substance of city comedy that is relevant today. The development of the urban marketplace as a "central urban institution of the preindustrial city, and its displacement of the "feudal order and the moral norms that maintain it, also have a strong connection to Shakespeare's most contentious plays.

In addition, feminist interpretations have identified prominent elements of an early modern rhetoric that portrays women as incontinent and inconsistent by nature in city comedies. From this vantage point, city comedy's depiction of gender and sexuality seems to be what makes it distinctive, which places comic abnormalities like The Taming of the Shrew in close proximity to

this posthumous subgenre. Elizabethan and particularly Shakespearean romantic comedies, according to Mary Beth Rose, "concentrated on the complexities of eros, dramatized as sexual desire seeking and finding fulfillment in the heroes' successful resolution of the process of courtship," in contrast to "Jacobean city comedy," which "brings into the light of representation precisely those dissociations of Renaissance sexual ideology that romantic comedy evokes but seeks to reconcile and constrain [1], [2].

Playwrights like John Lyly and Robert Greene could not satisfy the early Elizabethan trend for romantic comedy, but it is with Shakespeare that the romance genre really develops. In order to organize the entire literary corpus, the formalist theorist Northrop Frye proposed a few universal genres and modes. He perceived the romance paradigm as being related to the "mythos of Summer," which is "perennially childlike" in its "extraordinarily persistent nostalgia, its search for some kind of imaginative golden age in time or space. Shakespeare's early romances, As You Like It and Twelfth Night, as well as Lyly's Gallathea and Greene's Friar Bacon and Friar Bungay, where the ludicrous abounds in a variety of mistaken identities and other imaginative feats of substitution, are good examples of works that connect to this thematic code. However, switching from a rural to an urban setting involves more than just changing one physical place for another. This theme reflects history well as the loose rules of the countryside are replaced by the stringent ordinances of the city.

As You Like It, Twelfth Night, A Midsummer Night's Dream, and Much Ado About Nothing all have a strong relationship with the pastoral archetype and the ideal myth of green meadows in their highly conventionalized formulas. In fact, despite the fact that many romantic comedies are set in Italy, England's green and pleasant landscapes, fertile countryside, and game-filled forests all seem to operate on the principle of a sort of national comedy, in which not only the country's perilous present but also its perilous past are presented with a vision of history as a romance complete with a happy ending and a new sense of community. Shakespeare's "contemporaneous development of 'history' as a genre that alludes to the conventions of both tragedy and comedy" is not unimportant, as Danson quickly points out. The humor that permeates the historical play also has a fascinating tendency to criticize the master/slave duality in a politically subversive way. In this way, humour is granted a voice in history—a dissenting voice that begs for an explanation [3], [4].

The triadic romance pattern of exile and return, or as C.L. Barber puts it, "release through clarification," makes the dialectic between Elizabethan theatrical form and social activity particularly clear. On the one hand, the characters' experiences might be understood as a fictitious analog of the audience's theatrical and social experiences. The cycle of entering, reacting to, and exiting a "green world" is how Frye most clearly defined the relationship between actions and moral patterns. Frye expressly attaches several additional humorous structures to both Much Ado About Nothing and Twelfth Night, including as the illusion and enlightenment ones. However, when the "mortal moon," Queen Elizabeth herself, got closer to passing away, the notion of English history as a love comedy started to fade. This may suggest a grotesque reduction of general development, but it's possible that this is what led many of Shakespeare's contemporaries to set his beautiful comedic scenes amid the city's deteriorating metropolitan landscape [5], [6].

Both Thomas Heywood and Thomas Dekker's comedies include elements of transition, moving from middle-class reality to emotional and romantic dreams. With an upbeat outlook on

absolutist politics, The Shoemaker's Holiday is a nostalgic effort to revel in a comedic vision of universal nobility. The Roaring Girl by Dekker and Middleton and The Dutch Courtesan by Marston both examine how the human subject has been reduced to a "movable" commodity, especially in respect to women. We'll look more carefully at each of these plays as illustrations of patriarchal law.

Despite the fact that these plays are categorized as "comedies" and share the genre's structural focus with marriage, there is a clear shift in the plays' values in reference to tradition. These "city" comedies portray a credit-based socioeconomic system in which the demonization of women highlights the grave consequences of growing disillusionment with "legitimate" sexual and social interactions. Both are intriguing analyses of how cross-dressed performers and prostitutes conduct simulations that highlight how identity is a social construct. The comedy genre may have been gendered as feminine, but the dramatic choices made throughout this thesis demonstrate the genre's significance in the literary canon by revealing the constitution of gender as a subject. Analyzing the ephemeral lines dividing popular genres makes it impossible to analyze the formerly rigid gender divisions [7], [8].

Only the most cunning rogues succeed in Middleton's caustic satires, such as in A Trick to Catch the Old One or A Chaste Maid in Cheapside. These traditions are always referred to as "city" comedies. The earlier piece foreshadows the darker humor of collaborative works, where profound cultural problems were exorcised, either negatively as "curses of mixed blood" or more favorably as manifestations of inevi social and artistic progress. This uncertainty in the romances results from a confusion of loyalty, which makes sense given the perplexed atmosphere in London after James I's ascension.

The self-conscious portrayal of aristocratic manners in the plays by John Fletcher and Francis Beaumont made them the Cavalier's favorites and much better suited to the political machinations of the Restoration stage, but the vast variety of their plays makes any kind of classification challenging. In fact, the prologue of The Woman Hater takes advantage of this general ambiguity by claiming that shattered families seeking closure and remorse-ridden dads do not fully fit within society's organizing framework [9], [10]. These depressingly troublesome plays may show the flimsiness of the First Folio's genre divisions, but they may also be the great "romantic" Bard's "anti-romances," as Jean Howard has described them as excellent city comedies. This formulation suggests that both Shakespeare's "late" plays and his early comedies fit the definition of his "problem" plays as being generally ambiguous. Generic fluidity is used throughout these tragedies to dissect the mutability of life as well as theatrical experimentation. As Lukàcs reminds us, the fact that the truth can only be communicated sarcastically is an indication of how far the world has fallen. An icon of the dissatisfaction of human instincts in a society that has grown foreign to them contains the irony of problem plays and the hidden complexity of the romance paradigm.

Shakespeare's time, according to Charles Taylor, was the last to address and experience the acute sense of alienation and despondency that permeates modern public philosophy. This period also saw a fundamental conflict between those who clung to the idea of community or a commonwealth and those who believed that a state of natural disorder more accurately described political reality.94 In the end, the pessimists prevailed in an intellectual conflict that found expression in the works of Machiavelli and Hobbes. Man was certainly "hell-bent" on "self-ruin," as Machiavelli said, and the only mechanism for the preservation of society rested with an

emerging liberal legalism, the mythology of public and private sectors of governance, and "rights" devoted to policing these imaginary borders.

However, despite their best efforts, early modern convention's lawmakers, including the nobility, municipal courts, and puritanical theologians, found it very challenging to restrain the subversive impulses of theatrical output. The fundamental secret of theatrical performance is the momentary intoxicating insight that comedies' cathartic laughter produces, which proved more difficult to control than the populace's rebellious restlessness. The violence and insensitivity of a comic form that practiced distance and detachment from the ordinary exposed not only the flaws, foibles, and injuries of others but also depicted "masked" characters who maintained themselves in a hostile world by capitalizing on the realization that everything can be reduced to pure surface and inessential appearance. The comic character was able to represent an entire class of people through ostentation, stifling the realization that the repetitive, obsessive, and foolish behavior of the Theatre of Cruelty, which served as their governing body, would continue indefinitely, as they experienced disillusionment and despair while standing at the bottom of a paradigm shift. Within comedy, there is always despair, but Walter Kerr adds that it is "a despair of ever finding a right ending except by artifice and magic," giving the topic an escapist edge. Because humor serves as a means of escape, it necessitates the victory of fiction and imagination over reality in order to celebrate and affirm existence.

2. DISCUSSION

One has already taken a decision, engaged in decision-making, and put themselves in front of the law in an effort to define the risks of judgment and the boundaries of law. A no-man's land, a non-place, or even a utopia where the potential of serenity is continually promised but never achieved, being close to the law or entering its domain is to stand between right and wrong, appropriateness and impropriety. We can thus only be certain of one thing when it comes to the law's literary and symbolic portrayal as a phantasm that travels over hazy or invisible boundaries: visibility will be poor. Justice urges us to follow her blindly while always wearing a blindfold. Through a systematic engagement with thinkers like Jacques Derrida and Jean-François Lyotard, who investigate the location and presuppositions of judgment by putting certain texts before the law of philosophy, it becomes necessary to think of opening a dark labyrinth to the light of a kind of philosophical adjudication. The task of this then places us in a position of having to judge the case for comedy, which thus prescribes judgement without grounding its possibility. We therefore repeat the presupposition of judgement in an effort to examine its origin and form with a selection of plays that serve as examples of this situation. This strange and never-ending lawsuit is challenged by the fact that, when violence is introduced into comedy, that violence keeps calling into question the institution while also defending it. In the early modern comedies that came before, the position of the society and the nature of judgment were shown in many ways.

In fact, approving the practice of variations is one tactic for bringing these particular comedies up for analysis. According to Lyotard, a situation of différend between two parties occurs when the "regulation" of the dispute that separates them is carried out in the language of one of the parties, but the injustice experienced by the other is not indicated by that language. The Merchant of Venice and Measure for Measure, two of Shakespeare's most difficult comedies, exhibit a clear obsession with the Law that eventually turns into a dark scorn for the Law's possible illegitimacy. The presentation and repetition of the reason for difference is made more

difficult by those who are silenced by the law, despite the fact that forced marriage and exile are saved by a comedic celebration of the Law's interpretive flexibility. As the strange finishes of humor constantly need a reconfiguration of justice, how we seek to negotiate these endings will likewise affect how we portray not only judgment but also the politics of comedy. As we shall see, the general problem of the structure of subjectivity and the particular problem of the construction of the legal subject are repeatedly encountered in comedies written contemporaneously with Shakespeare, such as Middleton's A Trick to Catch the Old One, Marston's The Malcontent, The Dutch Courtesan, and Webster's The Devil's Law-case.

These city comedies all portray the impact of shifting economic circumstances upending social interactions as people's perceptions of themselves, their relationships to the material world, and their conceptions of subjectivity evolved. Because the discursive processes and social technologies to use Foucault's terminology through which concepts of identity had previously been produced no longer matched the demands and ideals of the time, Jacobean society experienced a "identity crisis" in the widest sense. Therefore, it is believed that close examination of these texts will enable us to perceive the scenes of judgment necessitated by the groups that have, in theory, been engaged in the creation of these plays as formal and ideological creations more astutely. The extent to which humor is engaged in the formation of those types of masculinity and femininity suitable for civic life becomes obvious when looking more broadly at the cultural activity carried out by city comedies and the role played by the theatre in the social battles of its period of creation. The gendered interplay of the comic form seems to represent a potential within civic life from the confines of a society that had rigidly controlled an economy regulating the generic claims of love, paternity, and sovereignty, especially the potential that sexuality and desire will spin out of control unless certain forms of regulation, internal or external, control the appetites that lead to social catastrophe poverty, plague, murder, violence, and adultery.

An Argument for Comedy

The genres of tragedy and comedy enact in exaggerated form legal processes that cannot be simply ignored in the sort of dispute we are analyzing. The idea is that there is no tribunal that could appropriately resolve their problems via litigation since there is a chance that the conflict would only become worse. No tribunal could ever claim to correctly resolve a disagreement as if it were a matter for litigation, according to Lyotard's definition of the différend as a question of judgement. His argument is that since questions of judgement are always arbitrating between two potential viewpoints, litigation becomes impossible. As a result, the topic of how genres relate generally arises from the location of the uniqueness of this distinction. A difference demands an effort on the part of one genre to assert its dominance over another genre and to compel the interpretation of situations involving one genre in terms of another. In this sense, the ideal circumstance would be one in which it is most difficult to refute the claims of the subordinated genres. In the end, every defense of humor is also a defense of appropriateness, decorum, property, ownership of information, and desire control.

The emphasis placed by humor and the funny on the discontinuity and arbitrariness of the law itself, of both legal and literary legislations, complicates the issue we have in providing a defense for comedy. The peculiar mimicking and repeating of the rules of humor and the connection between comedy and the law in comedies further complicates this difficulty. On the one hand, this implies that comedy often portrays the dominant society or practices of its play as working

under arbitrary rules, perhaps placing the prevailing order as the consequence of some lucky happenstance rather than as a type of inevitability. Consider how many comedies begin in a society that is both perplexing to the average person and advantageous to the pompous lawmaker. In these societies, unfair laws and perplexing regulations are an inevitable part of living a theatrical live. The judges and jurors who make up city-comedy appear to willingly choose a single course of action without fully understanding their destination, possibly accepting subsequent collaborations, revisions, improvisations, or afterthoughts as inevitable while being carried along by the thrill and entertainment that the scandal of public trials offers.

In particular, Middleton's portrayal of Harry Dampit in A Trick to Catch the Old One, who combines the roles of lawyer and usurer, terrifyingly captures the petty solicitors or 'tramplers of time' in timeless caricature. In their pursuit of wealth and success, dishonest persons like Dampit "trample" the law by squandering or "trampling" time, which is always paid for by the customer. Characters like Dampit and the full role-call of "whoreson fogging rascals" who would undertake legal chicanery for nothing more than their own self-aggrandizement pose a direct threat to the supremacy of the law. This raises the question: Throughout this comedy, are the law enforcement officials' moral individuals who can properly use the authority of the law? More importantly, even if the Law specifies the final goal, what authority does it have to make judgments?

In that the law has an intrinsic relationship to the incidental, the oddness of the legal reflects the hastiness of the lawmakers in comedy. The legal system has a peculiarity at play in that it must account for a kind of necessity of the accidental, not only in the form of the event or the litigation's target, which in comedy tends towards the contingent or the opportunistic, but also in the form of the case or the hearing of the case where the dishonest can tip the balance of the truth on a knife-edge. This relationship to the accidental may be further explained in terms of a fundamental fictitious or functioning action on the part of the law in its fundamentally impossible attempt to forecast the case, or the case's accidental genesis, which cannot be predicted as such. Additionally, according to Derrida, the law must make an effort to take itself as a case and fictionalize its own institution or genesis, presenting the law of the Law in the form of a story that creates the appearance of unquestionable knowledge and authority. The contradiction of a big story that recounts an absolute authority but isn't grounded in reality exposes the motivation humor needs to make fun of the Law's oppressive rule.

A rare and lovely thing is judgmental laughter, or at the very least, the loss of oneself in laughing and the disorientation of one's ideals in a single moment of comedic insight. However, the duty of adjudication, of fair and impartial evaluation, always shares this huge difficulty in reaching with merely critical laughter. The first indication of the law's inaccessibility, according to Derrida, is its capacity to postpone, adjourn, or delay judgment indefinitely. He also points out that the law must be mediated. This rule of delay is connected to a concern of time and timing in Derrida's essay "Before the Law", with the guy from the country portraying the legal subject's distress at being left before the Law or out-with the Law. As a result of Derrida's work on Kafka's story, which connects issues with "ant predicative" judgments to inquiries about the nature of ethics, the rule of delay becomes an experiment in comedic timing, or rather tragic-comic timing. The guy from the country, who waits or defers his own admittance to the law of the city, never receives affirmation in the epistemological, deontological, or temporal regions of the Law's basic premise.

The Law's authority seems to reject any historical and factual narrative, making its logic incompatible with all fiction and imagination. Derrida continues by highlighting the hazards of prejudgment and prejudice's lack of imagination and demonstrating how important a role they play in both the creation and demise of justice. Behind the facade of the 'wise and necessary fiction' of the Law, which was built to limit and forbid the very inhumanity of humanity, moral law, judicial law, and natural law are all intertwined. The law views people as a vindictive species that has to be strictly regulated from birth to death, much as "mankind" views the law as "impenetrable" or inaccessible. As a result, we are all outside the Law because without the Law's impenetrable structure, we wouldn't have to face its universality and generality as individual instances of prospective lawbreakers. The way comedy operates, where these energies are artistically handled, reflects this adjustment between what is legal and what is not. In this regard, it is possible to observe how the formalist limitations of genre flow into, by analogy, the more significant issues with the restraining powers of legislation as part of the process of regulating social behavior. Because of its own general connotation in the business of the "law," comedy is able to take up the thematic resource offered by the formal concern in one field.

All law, both religious and governmental, has its grip because of the dread of death, the horror of the last judgment, and the possibility for torture which is seemingly beyond imagination as a kind of retribution. The dukes, surrogate dads, pimps, and usurping dictators who act as the mediators in these plays and mediate this process are counting on that dread. This apparent interminable delay demonstrates an acute insensitivity in comedies where hesitation and immobility signify the postponement of nothing more than sadistic games of cat-and-mouse. Because of this, despite the comic eutopia's appearance of friendliness, an isolated, egotistical individuality appears to rule. The renunciation of individuality is often a need for societal peace in Shakespearean comedies, but the unease of this conclusion is constantly supported by the seeming resistance of those who are asked to make that sacrifice. The sobbing plaintiff who claims to be the victim of a crime may therefore very well turn out to be the victim of the law in the absurd world of the comedy, but this all becomes a question of presentation and choosing an acceptable method of representation at that point.

Indicating Societal Fragility

through what follows, I'll make the argument that the state and its use of a sanctioned violence purportedly forbidden to the individual members of the commonwealth serve as the final complement to the civic stability being established through comedy. With the law and the city's detention and control facilities are cited as the obvious alternatives to private dueling and brawling, the comedies seldom rely on municipal institutions. In Middleton's The Roaring Girl, Sir Davy Dapper devises a plan to imprison his errant son, Jack Dapper, in the infamous debtor's jail The Counter in order to bring about the change he himself is unable to bring about. Self-regulation and strengthened state regulation coexist in many of the comedy. Elizabeth outlawed private duels while the London City fathers tried to suppress fights and street crime because she believed that the violence of gallants and courtiers was just as concerning as the brutality of small-time offenders and apprentices. William Gouge counseled spouses that it could be preferable to let the cons handle the wife's physical correction rather than the husband himself if she definitely needed it. As the state takes over the control of violence from individual and specific people, it is important historical that at this moment the cons start to use the force the good subject avoids. In fact, transferring control over violence was one of the duties of the Tudor-Stuart state.

The comic genre does rely heavily on civic institutions and criminal businesses, which is less fascinating philosophically than historically. A jail or the Ducal cells are the settings for more than half of the passages in Measure for Measure, and The Merchant of Venice's legalistic language has drawn recurrent criticism from reviewers. The Devil's Law-Case by Webster warns of the abuse of the public court as a venue for vindictive shaming where the "cause of any fame" would swiftly be engendered in "scurvy pamphlets and lewd ballets". This appears to act as a reminder that people have historically enjoyed watching judicial proceedings and, of course, found them to be scandalous. It appears as a complex fantasy about class conflict, gender, and above all about the role of the state in empowering citizens, displacing the prerogatives of a degenerate aristocracy, and asserting control over the use of violence. The elaborate court-room drama formula, so successful that it was repeated from one play to the next. In order to control unruly masculine subjects, the state and its institutions were stitched to the male subject, making up for any shortcomings with the imagined rigor and fullness of the law and its institutions of incarceration and correction. Thematically, this is also the subject of comedy.

We can examine the case of Duke Vincentio, who is "very strangely" absent from his ducal duties because he has delegated the duty of reawakening the "strict statutes and most biting laws" he believes are necessary for his hedonistic vassals, using the Foucauldian concept of magisterial surveillance and the type of government of "shadows" described in Measure for Measure. He also thinks that his power is meaningless since no one fears it anymore, but by presiding over a fictitious trial, he highlights the need of just governance. By delegating his total power to a man known more for his frigid temperament than his humane impartiality, this particular Duke endangers the lives of Vienna's citizens. However, Vincentio must come up with a clever strategy for the restoration of socially cohesive and corrective laws since it seems that he has pampered his people for too long in the kind position of "father of their idle dream." Although he may leave Lord Angelo "To th' hopeful execution" of his plans, hidden motives often herald the beginning of conflicting goals and fatal consequences. Even though a world may first seem cruel, romances often portray it as fundamentally and ultimately benign. We may characterize comedic play as a dreamy spectacle of desire that escapes the self-conscious, censorious limitations and prohibitions of awareness in the mild comic Arcadia of the romance.

Contrarily, in the "problematic" comedy Measure for Measure, the humor becomes nightmare-like. This and other late Elizabethan and early Jacobean city comedies' trial sequences seem to call upon reality, only to discard it. The limits of legalism are demonstrated by the representation of the fluidity of both identity and language, as the Law is shown to be capable of committing acts of aggression that are more targeted at challenging the sovereignty of rational consciousness than at life's pleasures. The plays under consideration firmly instill a dislike of death and its strange postponement. The replacement of a beheaded prisoner who has already passed away might stop the beheading of a comedy figure, although this does not entirely avoid the sacrilegious handling of a corpse. Furthermore, the vile little secret that passion annihilates difference is still spoken by the vulgar and pernicious deeds that are carried out in secret throughout the night. At the "eleventh hour," both masked rulers and villains' step in, revealing their identities to us in the face of disaster; this serves as a reminder of comedy's great dependence on chance and coincidence, as well as its study of how sex and death are comparable for humans. This plea to universality may always be rejected, but the comic's always skeptical temperament forces disturbing realizations that challenge ideas of uniqueness and generality onto the stage. It would seem that tragedy is the domain of the individual's destruction, but the deeper

aim of the tragi-comic push is demonstrated in the conflict with our romantic idea of personal value.

The fresh understanding of what Falstaff referred to as "food for powder... mortal men," that is, that indifference makes perfect sense from a power-politics standpoint, in terms of how biology or the state works, is even more troubling. In a frighteningly usurious biological economy, where one body may be exchanged for another, in bed-tricks and secret walled gardens, the body can be reduced to nothing more than a coin, as several of the female characters demonstrate. In fact, efforts are made to persuade the skeptics that uniqueness is an illusion and that, in death as in life, we are all distinct in our similarities by shaving our heads, trimming our beards, or wearing a friar's garb.

In Defense of the Law's Imitation

Another aspect of this problematic two-sided valorization of the unique person is explored in The Merchant of Venice. The Merchant of Venice brilliantly illustrates Portia's disgust with the legal system's disregard for justice by setting up a number of trials within a comedy that demands that "there is no power can alter a decree established" lest "many an error, by the same example...rush into the state." Shylock's inhumanity and vengefulness so irritate the frustrated Venetian duke, who rule over the court of justice in The Merchant of Venice, that he threatens to postpone the case forever. The fundamental concern for the integrity of oath and contract that clogs the comedies cannot simply be offset by this indifference for the cries of "justice," because then the Law would be exposed as a farce and the total power of the state as a mere phantom. Despite the fact that the distinguished judge delays the proceedings until a "more learned doctor" who just so happens to be a comedic cross-dresser arrives, Portia's legal ruse is undoubtedly founded on a solid understanding of Venetian law. In fact, Portia's peculiar role as a lawmaker who wears a fraudulent suit of men's apparel requires her to follow Shylock until it is evident that he has brought up a false suit himself. Shylock may demand "the law" and "stand" for the law, but Portia exposes him as a man who is motivated by hatred by highlighting the essential importance of upholding the law.

Invariably, "Bad suits, and not the law, breed the law's shame," as the wise little lawyer Ariosto says in The Devil's Law-case, and as the number of creative lawyers and credulous claimants grows throughout the comedies, it becomes clear that it is in some way the purported guardians of the law who permit the breeding of its infamy. Of all, these plays are all displacements rather than serving as mirrors for magistrates. These plays' historicity is mostly shown by the kind of tales they tell, and as a result, these dramas serve as platforms for the exploration of cultural fantasies, fears, and the breaking points of certain social logiques. As portrayals of female subjects in a society controlled by a female queen, Portia and Isabella occupy a position similar to that of Isabella on the early modern stage, but one that is only open to speculation. Both women are "enskied and sainted" because they have the "prosperous art" of "playing with reason and discourse" and "well can persuade," one with the conviction of a mystic and the other with the determination of an educated lawyer.

But both are bound by the social compact established by patriarchy, with Portia choosing her own marriage and Isabella being told there is no other option. The "prone and speechless dialect" of Isabella's begging eyes, however, looks for an idiom to express the incomprehensible or to show the invisible at the opening of Measure for Measure. Later, she discovers a means to speak in a language she is not even aware of, asking for Claudio's life via the quiet seduction of her

body. She keeps up this assertiveness and concentration until the play's last scene, when she reverts to the wordless vernacular that was a result of the Duke's unexpected marriage proposal. Even though justice seems to have been served in favor of her brother and his little family, Isabella is 'taken' as a bride without ever saying a word. Her voice is rare in comedies since it joins the ranks of the melancholic who find themselves beyond the protection of the Law.

Point for Point, Measure for Measure

We may explain Isabella's melancholy voice in Measure for Measure by pointing to various startling experiences with multiple or double views. Her uncertainty and victimization serve as dramatic epiphanies for the viewer on several occasions as they go along with epistemic changes that confuse interpretation while also highlighting conflict. As we have previously demonstrated, Isabella's body serves as a metaphorical nexus point for epistemological, ontological, and sexual concerns. Through her portrayal of woman as the inferior other, she is continuously situated on the verge of the dialectical movement between the convent and the brothel. However, she effectively deconstructs sexual politics under the protection of patriarchy through the depiction of the dichotomous split within the gendered identity of woman. Her actions not only dazzle and destabilize the spectator through a relentless repetition of unresolved and unsolvable problems. Isabella accomplishes this by posing questions about prohibition and permissiveness through a dialectic that compels the reevaluation of cultural and cognitive presumptions. However, Isabella herself is a paradox because she is able to convince others of her point of view but is unable to establish her own subjective existence.

3. CONCLUSION

The essential core of using mockery as medicine is its capacity to provoke thought while easing the blow. It encourages us to examine difficult realities without the pressure of conflict. Derisive comedy may help society advance by tackling delicate topics with wit and cunning, just as a well provided dosage of medication can promote recovery. "Derision Medicinable" promotes the understanding of humor's ability to heal social fabric in a society often plagued by division and warfare. By recognizing the therapeutic value of satire, we may enter a world of possibilities where humor acts as a catalyst for change, inspiring people and society to analyze their shortcomings and take positive action. In the end, this idea encourages us to see mockery as a therapeutic tool that promotes self-awareness, empathy, and a shared desire to improve our common human experience rather than as a destructive force.

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CHAPTER 5

COMEDY AS IDEA AND PRACTICE: A REVIEW STUDY

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ABSTRACT:

This paper explores the dual nature of comedy, considering it both as a conceptual construct and a performative practice. Through an examination of theoretical perspectives, historical contexts, and diverse comedic forms, the study delves into the evolution of comedic ideas and their manifestation in artistic expressions. By analyzing the inherent tension between comedic theory and its real-world application, we uncover how comedy's dynamic interplay between intellectual frameworks and artistic execution shapes its impact on society. The paper argues that the synergy between the theoretical underpinnings of comedy and its practical enactment enriches our understanding of humor's role in cultural discourse and human interaction. The interwoven relationship between comedy as an idea and comedy as a practice highlights the nuanced complexity of this genre. Throughout history, comedic theorists have grappled with defining and categorizing humor, while comedians have harnessed the art form to engage audiences, provoke thought, and provide respite from the challenges of life.

KEYWORDS:

Absurdity, Critique, Humor, Incongruity, Irony, Laughter.

1. INTRODUCTION

We all need to laugh, and a wide variety of situations might make us do so. Significant debates on the relationship between laughing and "decorum," or right behavior, persisted throughout the sixteenth century, particularly among the gentry and nobles, who were seen as models of Renaissance behavior. One such debate is shown here. The purpose of this book is to clarify the difference and examine how Shakespeare, who wrote in the 1590s and the first decade of the 1600s, mixed humorous moments with a dramatic storytelling technique with a long and illustrious history. In a dramatic comedy, no matter what transpires along the road, the resolution will depict happiness for at least some of the individuals whose stories we have followed. If there is pain and exclusion for others, this serves as a reminder that comedy's optimism is a manufactured and biased one. Shakespeare's comedies often have a combination of laughter and grief, and productions of these plays may choose from a wide range of moods and focuses. One thing that never changes, however, is the custom of clowning players who appear in the play with the express purpose of making the audience laugh at certain intervals [1], [2].

Castiglione reminds us of the most important component of comedy its audience when he refers to "the disposition of the hearers' minds." His collection of "jests" emphasizes the fact that we all find humor in various things and at different times. However, the author must give clowns a chance to perform while creating a comedy. So, let's start off by asking: what is the funniest Shakespearean moment you can think of in a professional or amateur production? The majority of people will enthusiastically and without much thought mention the performance of the play "Pyramus and Thisbe" in the last act of A Midsummer Night's Dream. Malvolio's letter scene and

cross-gowned appearance before Olivia, Beatrice and Benedick's barrage of sarcastic jabs and their "overhearing" scenes, and - my personal favorite - Lance's one-sided conversations with his oblivious dog in Two Gentlemen of Verona are three other comic models that frequently come to mind after this [3], [4].

What is it about these scenarios that, when performed on stage, virtually always results in laughter? Together, they provide a basic taxonomy of different comedic events or "business," similar to Castiglione's list. The play-scene from A Midsummer Night's Dream, as written by Peter Quince, is when the "rude mechanicals," or "hard-handed men," who have little or no formal education, enact a classical tragedy. They are aware of the typical plot of a tragedy, which includes intense emotions conveyed via complex metaphors, an unrequited love, and a protracted death scene. Nick Bottom, who portrays the protagonist Pyramus and would gladly take on all the other roles, has a strong sense of pride in his acting abilities and understands the value of telling the tale as well as possible. Since he and his friends are somewhat "afraid" of theater's ability to arouse emotion and persuade the audience that what is occurring on stage is "real," the play includes a number of prologues, explanations, and interruptions to reassure the audience.

Each performer takes their respective roles in conveying the narrative very seriously. Snout serves as the first act's "set," which is crucial as a representation of the lovers' separation; Starveling serves as the "lights," a role that is frequently undervalued in the theater, as Starveling is made mortifyingly aware; and Snug, who is eager to assure everyone that he is really just "a very gentle beast," is obviously essential because without him there would be no tragedy of misunderstanding. The play is concluded by Thisbe's with a death scene that has such self-believing passion that it often silences the patronizing onstage audience and causes a tear to fall for the eloquent hero and heroine, each of whom has a dithyrambic death scene. This succinct analysis contends that the play-scene is humorous because everyone in the audience can relate to it. As a result, the community recognizes its own love of drama and laughs, not with mockery like the on-stage audience, but with delight at this irrational need - and at the courage of the actors who would respond to it, whatever absurdity that may entail [5], [6].

The cross-gartered scene, which follows Malvolio's letter scene, represents the traditional demise of a self-important person: the banana-skin joke. Here we chuckle because of a "sudden glory," as Hobbes put it. In order to sugarcoat this, we may say that we believe the world is currently just and that the overbearing has been punished by being made to appear foolish. John Manningham, a law student, wrote in 1602 that he found this aspect of Twelfth Night to be "a good practice" and that it was "a good practice to make the steward believe his lady widow was in love with him, by counterfeiting a letter as from his lady, in general telling him what she liked best in him, and prescribing his gesture in smiling, his apparel, etc., and then when he came to practice, making him believe they took him to be mad."

Another variation of the Malvolio joke involves fooling Benedick into thinking Beatrice loves him, and his responses to the setup sequence provide opportunities for hilarious physical comedy. Some Beatrices act similarly in their counterpart moment, mugging excessively as she listens to find amusement, but as I'll demonstrate, the text's style points to a more somber interpretation of this scenario. On the other hand, up until the very end of the play, Beatrice and Benedick have multiple scenes where they try to outdo each other in sarcasm. If the performers give these sequences enough venom, they may be incredibly entertaining [7], [8].

Two Gentlemen, Lance and his dog. The dog, who serves as both a prop and a topic for Lance's two masterful stand-up monologues, behaves like dogs do. The depiction of the ludicrous unpredictability of the natural world in which we live is the punchline of this comedy.

We can add some distinctively auditory laughter-producing mechanisms to these instances of what is essentially visual comedy, such as when a character uses the English language improperly and makes other people laugh because he deviates from the standard. When Don Armado speaks with a Spanish accent, his unusually florid utterances seem even more bizarre; in fact, most accents that are not from London or the home counties are instantly comical to English ears. Malapropisms made by Dogberry, Elbow, Mistress Quickly, and others usually result in inadvertent obscenity; they have the same effect as an uncontrollable fart or belch in making others laugh. They serve as a reminder that decorum cannot or should not always be maintained and that we are all ultimately comic, i.e., possibly ugly bodies.

Castiglione is aware that individuals who can be hired professionally to offer this know that laughing is essential to mental health, and he may even be thankful for this. He worries constantly about the educated gentry's propensity to copy the clever "jests" and "merry pranks" of the professional entertainers. Numerous young men in Shakespeare's plays exhibit this ambivalence; Romeo and Juliet, a comedy that devolves into tragedy, is possibly the most obvious example. Shakespeare's clowns, however, never question their legitimacy or capacity for humor.

2. DISCUSSION

Comedy is more than just joking about; it also occurs in the theatre as a narrative form or framework, both for actors and viewers. This structure is predicated on the notion that the story's delicious brief disarray will be rectified by reincorporation into regular society, or at the very least by a gesture that, on occasion, may be profoundly sardonic. The genre of comedies tends to finish with marriages and feasts rather than deaths and funerals, though the latter are sometimes implied. Roman comedy, the plays of Terence and Plautus, were used in schools to teach Latin even though their plots typically displayed the 'immoral' triumph of the young lovers, helped by clever servants, over the foolish fathers. These models of comic structure were provided in the pre-Shakespearean English theater through a number of different channels. Shakespeare outdoes his master by adding, among other story aspects, a second set of twins to the Antipholi their comic attendants the Dromios. Shakespeare's Comedy of Errors is a reworking of Plautus' Menaechmi. Shakespeare also uses other Roman comic character archetypes in his plays, such as the boastful soldier, the doctor, and the shrewish wife [9], [10].

These comedic archetypes originated in the commedia erudita and commedia dell'arte of sixteenth-century Italy, which were created by traveling theater troupes who "ransacked the literary plays for materials for their improvised three-act scenarios or for their own occa- sional five-act scripted plays." Shakespeare may have been familiar with a theatrical example of commedia rather than merely hearing about it in traveler's accounts or reading about it in written scenarios since several commedia groups traveled to England during his lifetime. Shakespeare was unable to utilize the primary collection of commedia scenarios since they were published in 1611, but they do, as Louise Clubb notes, commemorate and illustrate much of the breadth of the Italian professional theatre. They attest to a method of choosing, combining, and discarding stage-worthy elements from a shared repertory. Common themes they share include mistakes involving twins, the bed trick in a dark room, disguise of sex or social condition in order to serve

a beloved, often entailing carrying messages to a new love and becoming the object of his or her affections, revelations of identity, and reunions of separated parties. The highly intellectual plays of English authors John Lyly and George Peele, which were played at court and read by fashionable women, were written and published in the middle of the 1580s. It is with Lyly that the investigation of love and its repercussions on lovers starts, according to Janette Dillon. We discover the reflections of lovers on their own emotions, the ridicule of others for their foolishness, and the meticulous planning of the game of love.

Shakespearean comedy was now ready to begin

Shakespeare's main comedies were created in the 1590s, an unusually productive period in English cultural history. The professional public theater was thriving, London was a diverse melting pot of individuals from all social classes, printed books were becoming more affordable and well-liked, philosophical and artistic debates were in style, but so were rumors, travel tales, and tales of the bustling underworld of the city. It would appear that "mongrel" theater or hybrid forms are appropriate for the current climate. There were moral and intellectual objections. 'Bawdy Comedies in Latin, French, Italian, and Spanish, have been completely plundered to provide the playhouses in London,' claimed the anti-theatricality Stephen Gosson in Plays Confuted in 1582. He was only noting the fact that playwrights and theater owners were eagerly using everything that might be adapted and would appeal to an audience at a time when professional English theatre was in its early stages of its golden age. Aesthetic critique existed with the lengthy history of moralizing against theater, which Gosson in this instance represented. Sir Philip Sidney, an aristocrat and poet, made the well-known complaint in his Apology for Poetry. Sidney's viewpoint stems from his classical background, and he wrote before Shakespeare made his name for himself. The principle of decorum, or suitability, which can be found in all the important theoretical treatises of the sixteenth century, such as Castiglione, lies at the heart of his argument. He must notice their mood on whom he jests, the quality of folks, and the moment, as Viola observes following her chat with Feste about the duty of a jester.

According to the old conception, a play is like a smart guy. While Shakespeare would later combine "kings and clowns," "miracles and rough magic," "grotesque bodies and graceful heroics," and other elements, the popular and successful plays of the sixteenth century acquired their laughs and their public popularity by being indecent. An extreme example of this teasing and disruption of the audience's reactions by refusing to obey the rules of decorum is Imogen's lament over Cloten's decapitated body, which she believes to be that of her husband. Actresses performing this scene are never sure whether they will get sympathetic, suspenseful laughter. With linguistic signals pointing toward a comedic reaction, the scenario was hinted at more than ten years before in Thisbe's mourning over Pyramus in the Mechanicals' play. However, even in this situation, a dedicated Flute/Thisbe may stifle laughter with the power of "her" performance. Shakespeare's Mystery plays, which date back to the fifteenth century when England was still a Catholic nation and the church used annual amateur drama festivals to retell the stories of the Christian faith, have the same effects as the English vernacular tradition of drama. The statement "Who hath been here since I went?" that Joseph says in the Annunciation play often makes people giggle.' as he gestures to Mary's protruding tummy. In the Second Shepherd's Play, Mak the sheep-thief is a cunning con artist who is eventually caught and wrapped in a blanket.

The 'Vice' gained prominence in the Morality Plays of the fifteenth and early sixteenth centuries, when allegorical characters like Everyman faced moral and theological journeys. Being the

smartest character on stage, The Vice symbolizes the alluring face of wrongdoing. He discusses with the audience about how he plans to dupe everyone with his methods, making them complicit. He nearly always is exposed, teaching the audience a valuable lesson: no matter how smart or talented someone may feel they are, eventually kindness and justice will triumph. Shakespeare draws inspiration from the Vice for his darkly comedic Richard III and further develops it in plays written much later, such as Iago in Othello and Iachimo in Cymbeline. However, it's arguable that the Vice's propensity for engaging in witty banter with the audience and his propensity for showing up unannounced and seizing the opportunity had an impact on the evolution of the Shakespearean clown.

Clowns

It's critical to differentiate between the several clown subtypes that appeared on Elizabethan theater. The servant is a descendant of Italian comedies from the sixteenth century, particularly the commedia dell'arte, and Roman comedy. This kind of clown engages in amusing conversations with his master and other characters, but he also endures regular physical torture, even if the farce genre might make this appear just hilarious. The country clown is a creature of the native English culture; he is a kind-hearted but ignorant individual whose perspective of the world is fully limited to his local activities. He may be funny, but it usually happens by mistake rather than on purpose to maintain the intellectual upper hand. An outstanding early example of this kind is Costard from Love's Labour's Lost. He may also be found in The Winter's Tale's charming Young Shepherd, who is deceived out of his money by the Vice or "rogue," Autolycus. The non-rural worker is a subset of this kind; examples include community constables, castle porters, pimps, and grave diggers. Although these characters may be just described as "comic," they serve as sarcastic observers on the actions of the upper class, much like the country clowns.

The core of the clown's job is this commentary role, whether it is intended or not. It serves as a link between stage and spectators. The Fool, the most humorous clown position in Shakespeare, is a professional jester who lives off of gratuities from people who like his jokes and songs. He is often associated with a noble family, but he may not really reside there. His job is to make individuals in positions of authority seem less arrogant via humor. Feste draws our attention to this role in Twelfth Night 3.1 during his conversation with Viola; Jaques, another somewhat sardonic outsider, greatly envies Touchstone's "moralizing" job in As You Like It; and in All's Well, Lavatch emphasizes his relationship with the audience by satirizing the obedient courtiers in his virtuoso "I have an answer that will serve all men" speech. Sir, oh Lord", All of them oppose the society on which they rely. In this study of Shakespeare's comedies, I'll propose that often the heroines play a dual role as another Fool while wittyly speaking to the audience about their predicament and their status as outcasts from the wealthy court.

Actors

The term "actor" comes from the French word "comedies," which first appeared about the middle of the sixteenth century and "indicates a general sense of a new form of entertainment or a new type of occupation," or, to put it simply, professional acting." Olivia asks Viola this question when they first meet: "Are you a comedian? No, my deep heart; and yet, by the very teeth of malice, I vow, I am not that I play," Viola responds ambiguously. One of the most recurrent topics in Shakespeare's comedies is laid upon in this exchange its metatheatrical awareness. Shakespeare, like many of his contemporaries, did not want the audience to get so engrossed in the play that they forgot they were seeing it in a theater. The audience, taught and sophisticated

by decades of public theater, is said to become a privileged assistance to the players' work of presenting stories, which, the plays contend, really enhances their enjoyment.

However, during this time, actors were considered to be "vagabonds" by the law and had very little rights within the social order. The best course of action in this circumstance was to join a group of players who were affiliated with a nobleman or courtier. Shakespeare's company, originally known as the Lord Chamberlain's Men until joyously changing their name upon James I's ascension to the throne to become the King's Men, had some measure of immunity from punishment but also had to maintain good relations with their sponsor. Since he is "an allowed fool" and a skilled verbal quibbler, the role of the clown has a special resonance. He serves as the focal point for any satirical protest that the prosperous, commercial company, which operates in its own theater far from the court and puritanical city, might want to express against their feudal situation.

Spaces and audiences

Shakespeare's plays have a characteristic that echoes this rather confined circumstance. The audiences for fictional "theatrical performances," or "plays within plays," are almost always aristocratic. For example, in A Midsummer Night's Dream, the Mechanicals perform for Theseus and Hippolyta, while in Hamlet the Players perform for Claudius' court. Shakespeare's plays were really mostly performed in public theaters, in front of audiences made up of men and women of various ages and socioeconomic backgrounds.

Aristocrats and gentlemen would also attend performances in specially constructed outdoor theaters, either sitting in the "Lords' room" above the stage or the "gentlemen's rooms" in the first bays near to the stage. The audience in the other sections of the theater was diverse, ranging from the "groundlings" who stood around the thrust stage and were able to approach its edge and exert their presence to those who were seated or standing in the three levels of covered galleries.

Although most historians today believe that the structure itself is too huge and the positioning and size of the stage pillars remain debatable, the replica of Shakespeare's Globe on London's South Bank offers a fantastic contemporary experience of the actor-audience connection in all sections of the theatre. All of Shakespeare's plays needed to be adaptable for traveling, court performances, college halls, grand country houses, or the indoor hall theaters that were being erected more and more around the turn of the century.

These circumstances were taken into consideration when they were written; "plays were performed with a minimum of scenic and mechanical aids, in costumes whose lavishness would surprise us more than it would surprise the first audiences." ..Peter Thomson adds, "Timid acting has little chance in such a setting. Disguise thrives on such a stage, since it sticks out and because the audience is fascinated in clothing. If the Elizabethan actor wanted to be successful, he had to be committed to controlling the stage and the audience at large.

It is up to the players to fill this space with their passion; the effects cannot rely on the backdrop or the lighting. Sometimes the stage will be crowded with actors; for instance, in the play Much Ado About Nothing's opening scene or the masked dance scene, speakers will emerge one after the other to draw the audience's attention, bringing the themes of gossip, rumor, and overhearing to light for them. Or, the stage might accommodate simply two, three, or even one speaker for a soliloquy. The performers must always utilize the dramaturgy to convey the plot of the play. In

the case of soliloquies, there is a chance for the solo actor to cross the stage-audience barrier and communicate with that other source of energy, the audience, and express his or her ideas and observations.

According to Robert Weimann, the Elizabethan and Jacobean theater's stage area may be conceptualized as being separated into locus and platea in terms of dramaturgy and audience perception. The locus is a fairly specific imagined location or self-contained space in the world of the play, and the plate is an opening in the mise-en-scene through which the location and time of the stage-as-stage and the cultural event itself are made to either support or resist the socially and linguistically elevated, spatially and chronologically remote representation.

In plainer words, we may contrast "story" with "commentary." Characters who are completely engrossed in their daily lives act out their lofty, sometimes literary thoughts in the locus, the story's imagined setting. Such sequences are often performed at the center of the stage or upstage, far from the audience. Clowns and other humorous figures often perform for and address the audience near or on the platea, which might encompass the audience area. They freely enter and exit the narrative while maintaining their awareness of the audience. Shakespeare's comedies often make good use of this 'opening' or transition between stage and audience. Three of Twelfth Night's opening scenes serve as a fair illustration of this variety in dramaturgy. The self-absorbed Count Orsino and the impoverished Viola are introduced in two acts as the two poles of the love story, and then Sir Toby and his merry band of roisterers are introduced in another scene. The over-the-top performance by Sir Andrew as the scene comes to a close the dancing clown, with Sir Toby encouraging him onstage clearly identifies this part of the play as being from the platea.

Comedy, thus, has a propensity to exist in a liminal area, or a region between the locus and the audience. The liminal position is one that bestows the kind of power that results from opposition to authority, whether that authority is social or literary, and it seldom forgets that there is an audience. The audience, which was first lit similarly to the players, is made aware of its status as listeners and observers and is then welcomed into the stage's community, placing them in a position like to the play's liminal characters. Therefore, the characters that are able to switch between locus and platea, such as the 'old Vice' (as Feste refers to him), all clowns, and many of the heroines, have the potential to be the most intriguing. This book will always view Shakespeare's comedies as texts written with a lively, alert audience in mind a group of people who are familiar with traditional stories and characters, who anticipate clowns, but who are open to being surprised by what happens to and through these elements. "While plays so evidently grow out of English stage traditions," asserts Janette Dillon. They approach tradition with a dialogue-based, fun, and inquisitive mindset. By creating an audience that is aware of references, quotes, and inside jokes, that conscious dialogism is able to succeed.

3. CONCLUSION

Comedy's occurrence on stage, film, and the written word is evidence of its flexibility and variety. The delicate dance between purpose and reception is best shown by the dynamic interaction between comic theory and its embodiment in performances. Although theories provide conceptual frameworks for comprehending comic processes, it is when humor is performed that these ideas are brought to life, involving audiences in a shared experience of laughter and contemplation. In short, the fusion of comedy as a concept and a form deepens our understanding of the crucial role that humor plays in social commentary and cultural critique. It

serves as a reminder that every hilarious twist and punchline is the result of careful planning, deliberate action, and introspection. We get a deeper knowledge of the human condition by embracing both the intellectual investigation of comedy's core and the unplanned delight of its performance, forging connections and bridging gaps in language, culture, and time.

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CHAPTER 6

AN EXPLANATION ON MODERN THEORIES OF COMEDY

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ABSTRACT:

This paper delves into the modern theories that have shaped our understanding of comedy as a literary and performative genre. Through an exploration of key concepts proposed by theorists from various disciplines, such as philosophy, psychology, and literary criticism, the study examines how comedy functions to evoke laughter, challenge societal norms, and provide insight into the human experience. By analyzing the contributions of thinkers like Bergson, Freud, and Bakhtin, this paper sheds light on the multifaceted nature of humor, its cultural context, and its role in subverting conventions. The paper argues that modern theories of comedy offer a comprehensive framework for appreciating its intricacies and enduring appeal. Modern theories of comedy underscore its complexity as a vehicle for both entertainment and social commentary. From Henri Bergson's exploration of laughter's mechanics to Sigmund Freud's insights into the release of repressed emotions through humor, these theories illuminate the deep-rooted psychological and societal dimensions of comedy.

KEYWORDS:

Absurdity, Catharsis, Clowning, Comedic Timing, Comic Relief, Incongruity.

1. INTRODUCTION

In the history of Shakespearean criticism, the comedies were mostly disregarded for a very long time. Tragic literature and, to a lesser degree, history are dramatic genres that deal with topics that are significant to cultures that are primarily patriarchal and nationalistic, like those of Europe from at least the first century. The work of anthropologists and historians who were only beginning to explore the lives of the common people in a community gave rise to a new kind of critical conversation in the middle of the 20th century. The concept of carnival, the traditional feasts of 'misrule' that were popular in medieval and Renaissance Europe, came to light. On these occasions, the authorities would permit a time of topsy-turvyness. In processions, feasts, and dances, servants might mimic their superiors; conventional conventions of decorum were flagrantly broken; and the body's needs for food, sex, and leisure were lavishly satisfied. The employees would return to their little and oppressed existence until the next vacation in a few days when all would be gone [1], [2].

A generation of Shakespearean critics were profoundly impacted by these advancements in the critical notion of community because they gave them a fresh understanding of the appeal and endurance of the comedies. Shakespeare employed the tools of a sophisticated theater to depict, in his idyllic comedies and in the satirical misrule of his clowns, the experience of coming to funny knowledge via saturnalian release, according to C. L. Barber in Shakespeare's Festive Comedy. A direct approach toward liberty becomes a Saturnian attitude and results in laughter and the addition of ungrateful vigor. According to Freud's examination of wit, the energy often used to keep inhibition in check is released for celebration. The comedies celebrating the

holidays help to clarify society's attitudes of man's relationship with "nature" the nature that is celebrated throughout the holidays. The plays make fun of things that aren't natural. Northrop Frye gave a similar explanation for the continuing appeal of comedies, albeit he was less interested in ethnography and more engaged in mythology and literary structure [3], [4].

The parasite, who has no business attending the ultimate celebration but is yet there, is traditionally important since the comic society tends to include rather than exclude. One of the most significant thematic terms for Shakespearean comedy is the word "grace," with all of its Renaissance connotations, from the gracious courtier of Castiglione to the kind God of Christianity. Shakespeare's kind of romantic comedy adheres to a tradition that has similarities with the seasonal ritual play custom from the Middle Ages. We may refer to it as the drama of the green world since its storyline is integrated with the traditional subject of the victory of life and love over death. The rhythmic transition from the real world to the green world and back again is present in all of this comedy.

In general, the patterns suggested by Frye and Barber are effective; they continue to be a helpful initial approach to'meaning' in many of these plays. Even the festive comedies frequently serve as problem-posing structures that produce aesthetic experiences marked as much by rupture and discontinuity as by the serene harmonization of ideas. However, as Jean Howard points out, reliance on certain premises of Frye and Barber can lead us to minimize some aspects of the comedies, most notably the degree of unresolved turbulence and contradiction present in those plays and present in the audience's aesthetic experience of them [5], [6]. Shakespeare's plays were revisited by critics in the 1980s and 1990s from the largely political views offered by feminism and "new" historicism. The implications these ostensibly light plays could have had for a modern audience have been revealed via groundbreaking research. If directors decide to dress the plays in contemporary attire, many of these investigations can offer fascinating political parallels to our current political climate. For instance, it is clear that Measure for Measure is deeply interested in power abuses, whether they involve a Duke and his deputy or an absent CEO and his sexually awkward second-in-command.

Two-Hour Traffic Jams

The imagination may be captured by a well-done comedy just as profoundly as by the most well-known tragedies and history. Comedies can offer opportunities for relaxation and laughter in addition to telling poignant stories. Shakespeare's 'excellence' in both comedy and tragedy was observed by a contemporaneous playgoer just a third of the way through his career. This list of comedies is accepted by modern academics. After looking at these 'excellent' plays, this book continues Shakespeare's writing career by examining the group of comedies that came after 1598. These latter plays still have romance, clowning, and comedic situations; they are just woven within a more darker narrative. Although I have informally classified plays into chronological groups and general or theme groups, the overall impact of each play as a tale delivered in the theater will be the main topic of every debate. It's crucial to pay attention to the timing and significance of each scene to what occurs when, in relation to what, and how much stage time and effort is devoted to it. Romeo and Juliet's prologue mentions "the two hours' traffic of our stage," according to the Chorus. The audience is held prisoner during plays because they take place in real time and in a small location, but they also expect to be amused. Any play must consequently strike specific sweet spots in terms of dramaturgical brilliance. The play's opening scene must grab our attention and establish both the scenario and part of the topic that

will be addressed via language, which often works unconsciously. This will help specific phrases, concepts, and metaphors later in the play to "chime." These thematic concerns will often be highlighted in a scene, generally in Act 3, which is not necessarily required to the storyline but provides an opportunity for audience thought. Good instances are Feste and Viola's chat, Shylock's "Has not a Jew eyes?" speech, and Benedick and Beatrice's "This can be no trick!" soliloquies at the conclusion of their "gulling" moments. The earth needs to be populated, and my ears are on fire! Can this really be true? When the end finally and satisfactorily arrives, it will put a stop to all ignorance and misunderstanding, reunite those who deserve it via marriage or family reunion, and punish the evildoer in a manner that implies the hope that even he could be atoned for in due time. Shakespearean comedies conclude in marriages and reunions rather than deaths and discord, while discord is always a possibility in the sublunary realm.

What does the audience of a Shakespearean comedy experience indescribably throughout the course of its two hours? A feeling that they have had a "holiday" of living in a different reality; the knowledge that most of the difficulties they encounter will be successfully handled by the play's conclusion; and a sense of the absurdities of the real world that are laughably funny but cannot be repaired. Anything that makes people laugh, according to Castiglione, "makes the mind jocund and gives pleasure, nor suffers a man in that instant to mind the troublesome griefs that our life is full of." Because of this, laughing is quite acceptable to all males, and anybody who can do so in good time and in a polite manner deserves praise.'

2. DISCUSSION

Horseplay, buffoonery, and vulgarity are all significant pre-Shakespeare defining characteristics of comedy. Since actions are often more essential than words in this kind of theater, there is always a chance of violence. It's fascinating to guess as to why this is the case. Could that first definition of farce include a hint? The church-going members of the medieval community might have welcomed the "stuffing" of this perception into a pious religious play that exhorts us to behave ourselves and look to our heavenly reward - or punishment - if life in this world is truly "poor, nasty, brutish, and short," as Thomas Hobbes said in 1651. Since there was no way out of this bleak medieval interpretation of paradise or hell, they were forced to laugh. A society based on civility, the solution of conflicts through the use of reason and good will, marriage based on romantic love, and most importantly, the significance of the arts as a sign of human drive towards order and beauty, are all possible under the Renaissance humanist model that served as Shakespeare's intellectual environment [7], [8].

Shakespeare still had to create the new romantic comedy paradigm, but G. The mode of farce is one in which the complex of plot and character is dominated by its plot aspect, so that characters are making a series of ad hoc assertions of self against the dominant process of social events moving inexorably through time. K. Hunter's subtle analysis of the characteristics of Shakespearean farce suggests an aesthetic connection, a link to the world of romance. These plays' core protagonists' unwavering effort to refuse involvement with the world around them is what gives farce its never-ending and frantic fire. The opponents must ultimately acknowledge their shared identity in order for the play's universe to function as a whole. The protagonists must inevitably learn that complicity is conceivable and advantageous late in the action. But the audience has always been aware of this. In The Comedy of Errors and The Taming of the Shrew, two of Shakespeare's earliest comedies, we can easily see this pattern in action. We can also see

how previous dramatic comedies that the young author would have been acquainted with were hybridized in a manner characteristic of the sixteenth century [9], [10].

In their serious and instructive stories, the two main types of English medieval religious play used comic characters and absurd behavior. The local guilds in various cities regularly staged the "mystery play" cycles, which tell events from the Bible from Creation to the Last Judgment. Nearby Stratford-upon-Avon was Coventry, which possessed one of these cycles. Despite Protestant government restrictions, this cycle was still being performed in the 1570s; the final documented performance was in 1579. Shakespeare the boy visiting Coventry to witness some of these performances is a possibility. There were also the "morality plays" or "interludes," which were presented by troupes of traveling players and included a variety of vices and sins that were typically amusing. The play Sir Thomas More from the 1590s has a humorous example called the Marriage of Wit and Wisdom.

Boys and young men would have studied Latin comedies and tragedies, which had been often reissued during the Renaissance's resurgence of study, at grammar schools and university institutions. The formal origin of farce plots is the Roman playwright Plautus' comedies, which feature lovers who are unable to be together due to parental opposition, witty and dull servants who support their cause, financial crises and scams, disguise and mistaken identities, and a last-minute resolution. They also included a lot of wordplay, usually between the roles of master and servant. These plays evolved into the realm of popular theatre in the sixteenth century, becoming a lighthearted complement to a boy's academic education as well as a loving homage to the traveling troupes of actors, jugglers, jesters, and musicians in Hamlet's Players.

The Italian Commedia dell'arte companies were the most well-known professional strolling troupes. Commedia dell'arte, a distant descendant of Roman comedy, is characterized by its reliance on verbal and physical improvisation in relation to the central storyline or scenario. Shakespeare may have seen Italian troupes of commedia performers and 'tumblers' who traveled to England between the 1570s–1800s, but we are unable to confirm this. However, since improvisation was a key component of the professional clown's toolkit in Elizabethan theater, it is likely that any fresh visual gags from the Italian players were quickly copied and adapted. In a similar vein, any situation that offered the possibility of quick, largely physical humor was likely to be seized upon and utilized by traveling English troupes. Of course, the Italian companies including those traveling to England used adult women in feminine parts, shocking the English greatly since they had a long history of seeing any woman who played in public as a whore. Shakespeare's theater certainly sometimes copied the commedia companies' usage of adult males in drag in roles like nurses or brothel keepers for comedic effect.

The Comedy of Mistakes

Shakespeare understood the school classics and could modify them, as shown in this early play, which is typical of the young playwright's adventurous dramatic abilities and his varied imagination. Shakespeare borrows the unities of location, time, and action from the works of Roman playwright Plautus. These patterns are still often used in farce, replete with misidentifications, locked-door jokes, etc. Plautus added twin attendants, the two Dromios, from another of his plays, Amphitruo, to his original drama The Menaechmi, which had twin brothers as its protagonists Antipholus of Syracuse, the tourist, and Antipholus of Ephesus, the local. As individuals emerge from the 'wrong' section of the stage, the likelihood of visual comedy, identity confusion, and startled looks doubles. The possibility for both laughter and grief is also

there. In this play, violence is pervasive, and it must be managed to give the impression that any suffering caused by the infliction of violence is minimal, and vanishes as quickly as the characters move on to the next unfolding of the plot. This is similar to the kid-friendly game of cowboys and indians, in which you are "dead" while you count to twenty. It's a game. This illusion may be produced by both sets of twins' self-conscious theatricality and their assured, quick-witted acting, which prevents the audience from pausing to consider the play's absurd premises.

When no rhyme nor explanation can be found in the why or why, was there ever a guy who was so brutally treated out of season? Productions sometimes include a bombardment of percussive sound effects for every comical blow dealt to the Dromios, like being 'clocked' on the head with different items or being struck with metal trays. There are also drums and whistles to emphasize many additional physical comedic situations. We will consciously see this tactic utilized once again in The Taming of the Shrew. It was also used in early cinema and vaudeville. As The Comedy of Errors nears its finale, we may enjoy another early movie comedy method, the "Keystone Cops" pursuit through the streets and market, which practically all of the cast participates in. Syracusan Antipholus, who is often shown at this moment waving a comically insufficient sword, declares, "I see these witches are afraid of swords." The evident charlatan Dr. Pinch's effort to 'exorcise' Antipholus of Ephesus provides yet another chance for elaborate visual jokes, which is wonderfully finished off when Pinch is allegedly beaten, singed, and doused with 'puddled muck' by the enraged Antipholus. At this moment, the disheveled Pinch will often be paraded on stage; nevertheless, Shakespeare does not portray this actual bodily hurt and there is no stage direction for Pinch's re-entry. However, the crowd is always delighted to watch his humiliation. Shakespeare's adaptation of the Plautine story's Doctor into this episode of the conjuror Dr. Pinch offers a starting point for understanding the play's distinctive features, i.e., what Shakespeare did to his source material to transform it into a play that transcends farce or, at the very least, re-contextualizes it. Time and magic are the two important concepts. That is one thing if the performers' comedic timing and quick pacing are what make a farce successful. As Dromio tells the audience, if you also consider the possibility that the planet the tourists have unintentionally entered is the fairy land.

They'll squeeze us till we're blue in the face or sucking our air, everything they see and encounter becomes deeply unsettling rather than merely confused. Even the affluent wife Adriana claims that her husband is born around invisible as the drama reaches its absurdist zenith: "Even now we hous'd him in the abbey here, And now he's there, past thought of human reason." There is a strong impression that the protagonists are not only in Ephesus but also in a setting similar to the woods outside of Athens from A Midsummer Night's Dream that Shakespeare had not yet conjured up in his mind. All the main characters are preoccupied with time and its fundamental, ordered relationship to "reason" or "season," suggesting that "reason" does not appear to work in this situation. When it is disrupted, the world becomes topsy-turvy and anything is possible, such as a person appearing in two locations at once, by sorcery or magic.

The play's relentless and rational progression, however, is unsettling and even lethal to one character, Egeon, the father of the Antipholi. Shakespeare's use of Egeon and his problem to literally frame the play is interesting; he only appears at the play's opening and conclusion; if he has not raised the significant fine required of him by the end of the day, he will perish by the Duke's order. The 'play' itself gives us two hours of time out, two hours of simple laughter at the complications caused by mistaken identity, two hours in which treating servants cruelly or

committing marital infidelity, for example, is unproblematic, before returning the world to normal reality. As a result, issues of life and death as they are normally lived are signaled strongly. Relationships, particularly those inside the family, are also a crucial component of "normality."

Shakespeare, the real magician, pulls another rabbit out of the hat as the twins meet for the first time in this scene. The fundamental dramatic value of suspense is aroused because it is what the audience has been waiting for and anticipating, but it is much more than that. It is really magic, stagecraft magic, in which two sets of performers, together with their costume and makeup artists, have used every trick in the book to make us believe they are one and the same. Shakespeare invokes some very beautiful poetry in his writing for both sets of twins to move and enchant us with the mystery of human identity and the odd but enduring links of family ties, going much beyond the simple comedic ending of the farcical blunders. The play's introductory note was briefly played.

The Shrew's Progress

The Taming of the Shrew, which dates to about 1594, has extensive naturalization of commedia dell'arte narrative and character tropes. Additionally, it references local English popular drama, especially when dealing with the "shrewish" lady. The chatty, irritable, and uncontrollable lady has a long history in English theatre as well as in popular songs and tracts. She may be seen, for instance, in Noah's wife in the Mystery plays, subsequently in Judy in the Punch and Judy puppet show, as well as in Plautus. Since women are usually seen as being illogical in medieval gender ideologies, the shrew's husband nearly invariably resorts to physical force to correct her alleged misbehavior. However, blustering authorities like fathers, spouses, physicians, and soldiers don't always come out on top in commedia dell'arte and its forerunner Roman comedy.

Comedy and commedia

With the probable exception of Katherina, the titular "shrew," whose characterization I will cover later, we may map the main characters in The Taming of the Shrew onto the commedia model. A confident womanizer who thinks he can seduce any woman, Petruchio is the Cavaliere. Like many others, he is in need of money and desires to marry in order to have a family. He states, "I come to wive it wealthily in Padua; If wealthily, then happily in Padua." In order to disorient Kate from her hardened misanthropic mindset, he will need to dramatically exaggerate the 'wooing' scenario, as shown by his initial contact with Katherina. His extravagant wedding attire and subsequent actions are a purposefully theatrical portrayal of the commedia's Capitano, a brash, domineering military man who will only have the upper hand momentarily. The viewer is persuaded to perceive this situation as one of damaged masculinity by Biondello's over-the-top depiction. Why, Petruchio is arriving in a new hat, an old jerkin, a pair of old breeches that have been turned three times, a pair of candle-case boots with buckles, and an old, rusted sword pulled from the town armory with a broken hilt and chapels. Katherina's father, Baptista, is the stereotypical Pantalone old, wealthy, and the head of a family without a mother. He intends to marry off his daughters possibly Bianca to his old buddy Gremio, who is referred to as "a pantaloon" upon entering but he is easily duped by the more spirited and clever youth. The couple, Bianca and Lucentio, are the usual cunning and willful lovers from commedia dell'arte; with the help of his servants, they finally succeed in getting whatever they want in terms of both love and riches.

As a result, the stage direction "He brings him by the ears" is employed, inflicting physical torture on the servant once again. Thematic relevance exists for this relatively stale joke. In scene 2.1, Katherina enters the stage tugging her sister, whose hands she has tied, and chasing her out with promises of more abuse, matching Petruchio's entrance for potential violence. At their first encounter, Kate really uses physical violence towards Katherina, and Petruchio restrains her. Actors and directors must decide how hilariously these sequences are played since, as 'gentlefolk' of both sexes start engaging in it among themselves, the similarity between comedic beating and the sense of real agony and humiliation becomes more obvious.

The Elizabethan audience definitely wouldn't feel comfortable seeing this sacrilegious misbehavior in a church, but they were probably pretty guiltily fascinated to read about it. But does this hint that Petruchio is going too far, that this deliberate display of hypermasculinity exposes its moral bounds? The conventional 'comic business' at this point is that Petruchio tosses Katherina over his shoulder and leaves with her. This is when Petruchio illustrates the harsh truths of patriarchal philosophy. The question of whether farcical violence is humorous if you are truly on the receiving end is once again raised by this finding. The actual "taming" of this "chattel," Katherina, takes place on stage when Petruchio arrives at his home in Act 4. Maintaining this physical humor within the lighthearted rules of farce is challenging, especially in today's society. As Kate watches, staff members are abused and hit. She is refused nourishment, and when Petruchio brings her to the bridal chamber, he throws the bedding all over the place and won't let her sleep. The new clothing Petruchio had bought for her are destroyed the next day right in front of her eyes.7 The play is still relevant today, albeit probably not as a farce.

The flattery

Is it suitable for romantic comedies? That is, can the compelling performers portraying Katherina and Petruchio overcome the challenges the "taming" storyline puts in their path and persuade us that they are really in love and merely need to come to an amicable agreement? Shakespeare began to focus more on the comedic possibilities of young lovers in the 1590s, including those who wholeheartedly accepted the Petrarchan love literary customs as models for courting and others who were skeptical of any philosophy that would require them to change their behavior. The latter kind often figure in his writing, and Kate and Petruchio may be considered one of them.

Their verbal interactions hold the key, not their physical contact, which has too much of a scary Punch and Judy paradigm. Act 2 scene 1 gives the audience 90 lines where they are the only ones on stage competing with one another's wits. Although Petruchio has more words, which reflects his strong social standing, they are obviously equally matched. The sarcastic remarks Kate makes in response to Petruchio's double entendres are revealing. The end of the scene makes it clear that Katherina is still very angry about the entire patriarchal system, so it would be absurd to see them 'fall in love' at this early stage. However, there is nothing wrong with them recognizing a sense of physical attraction, even if Kate does so reluctantly. As they go, Petruchio says "to Venice," and Katherina goes on to her father's home. This is where the play's first "Kiss me, Kate" happens. The nature of their first kiss will determine whether or not they kiss again and if it is forced or joyful for both of them. This occurs during the wedding, and it is clear from Katherina's comments both before and after the ceremony that being courted by Petruchio has affected her in some manner. She feels the embarrassment of potential rejection, but Petruchio

summons his horse and rides off with his new bride, leaving behind the menacing last lines, "I see a woman may be made a fool/If she had not a spirit to resist.

This scene serves as a prelude to the unpleasant sight of Katherina's multiple humiliations in Act 4, all carried out in accordance with Petruchio's scheme. ..And in doing so, I'll restrain her irrational and obstinate humor," he assures the audience. There is no desire for mutuality in this. There isn't a similar soliloquy in Kate. She makes one effort to assert her independence and to return to the intellectual common ground of their first encounter. Insultingly, Petruchio rejects her cries for respect and consideration and instead continues to refer to her as a clothing mannequin.

Katherina is demoted to the bottom rung of the family hierarchy as a result of Petruchio's "taming" strategy, which is nothing less than bullying. Even if he hits the maids, at least they have food; Kate does not. Many actors believe that in the "sun and moon" scene, Kate learns to play Petruchio's game even considering it as a sexual game in their pursuit of a happy ending. However, there are other ways to portray this scenario, including submissively, sulkily, flirtatiously, and humorously. The only thing we have are her words of surrender: "Sun, it is not, when you say it is not; Moon, it changes even as your mind." It will be as you have requested for Katherine, right down to the name you have given it. Hortensio remarks, "Petruchio, go your ways, the field is won." Even that, though, is in accordance with Petruchio's strategy and may be performed with numerous subtleties, making the last kiss less convincing proof for a happy ending. When she agrees to kiss him in front of everyone, a somewhat impolite display of devotion or want, he declares triumphantly, "Is not this well? Come, my lovely Kate; it's never too late and it's better to try once than never. A true romantic comedy would most likely conclude here. Shakespeare does, however, add the spectacular climax, in which Katherina is required to show off her 'taming' in front of the audience. When Petruchio orders her to, she removes her new hat and tosses it on the ground as a final reminder of her humiliation. Then there comes her message of advice to the remaining "shrew" ladies.

Fie, fie, untie that menacing harsh forehead, and do not dare to send disdainful stares to injure your lord, king, or governor. It has 44 lines and justifies patriarchy by stating that it is the best assurance of marital contentment. It ends with a powerful visual picture of sub-mission, which serves as a built-in stage direction. Some Katherinas say this with biting cynicism, while others do it with a kind of indoctrinated zeal. What Petruchio does when she talks is the crucial question in this situation. His 'Kiss me, Kate' at the conclusion of it may be one of the most challenging lines for a contemporary actor in all comedy, since he has typically looked uncomfortable at what he's forced her to say since at least 19788. As Petruchio informs Lucentio that he has "won the wager" and presumably collected his money, there remains one more item to be discussed. How does Kate feel when she learns that she and her new marriage are the object of a barroom wager? How does he behave when he does this?

The dramaturgy of the play incorporates all of these issues so that the spectator is confronted with the boundaries of comedy and its propensity for brutality and violence. The play has a "frame," if directors decide to employ one, which encourages us to see the tale from this angle. The Induction, which has various sequences of imagination that are rather removed from the reality of modern Elizabethan society, is where the Taming play officially starts. Christopher Sly the drunken tinker, a true local character who causes trouble at the bar and is recognized by the audience, is the target of a case of racial and cultural bullying by the unnamed Lord and his

huntsmen. They sound far more 'literary'; they talk in blank verse; and they give off an air of high culture and medieval romance.

The Lord persuades Sly that he is a nobleman who has overcome a protracted case of madness. Players happen to show up and unknowingly get involved in the scam. The Lord also coerces his young page Bartholomew into portraying Sly's aristocratic 'wife'; he is given instructions on how to play this part, including placing an onion in his handkerchief to elicit tears at the right times. The discussion that concludes the Induction, in which Sly inquiries about the kind of play that would be played, is among numerous passages that alert the audience to the artificiality of theatre, particularly in relation to the upcoming Taming play. Comedy is "history," that is, not as the deeds of kings and princes but rather as a "story" that educates middle-class people about themselves — always selectively and from a specific viewpoint, like all history. The audience is more likely to find the Taming humorous if it is shown as Sly's dream of male dominance, but the framing removes any personal application. Shakespeare's play in the 1623 Folio version has an unfinished frame at the conclusion, which makes it even more unsettlingly open and unfinished9. As a result, the performers and the audience are left to determine the meaning of the 'history' and to interpret it in their own context. What we have in The Taming of the Shrew is, arguably, a young playwright considering the customs and sources of modern comedy and deciding that he can take it further by transforming a traditional farce, where artificial chaos is finally resolved in a straightforward solution, into something much more unstable that relates in unsettling ways to the structures underpinning the real life of the Elizabethan audience.

3. CONCLUSION

Humor has additional cultural and historical relevance because to Mikhail Bakhtin's concept of the carnivalesque, which emphasizes how humor challenges existing conventions and hierarchies. Comedy creates a place where society may temporarily upend norms while fostering critical thought and questioning the current quo by praising the ridiculous, the ugly, and the subversive. The combination of these ideas in the present setting aids in our understanding of the diverse range of comic expression in literature, theater, cinema, and other media. As a dynamic force that transcends simple classification, humor continues to be a source of enjoyment and intellectual stimulation. Modern theories of humor help us understand its complicated dynamics as we traverse a constantly changing cultural environment and recognize its power to unite people, draw attention to contradictions, and provide a cathartic escape from life's complications.

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CHAPTER 7

AN OVERVIEW ON COURTLY LOVERS AND THE REAL WORLD

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ABSTRACT:

This paper examines the dichotomy between courtly love ideals and the complexities of real-world relationships in literature and history. Focusing on the concept of courtly love as portrayed in medieval romances and its implications for actual interpersonal connections, the study delves into the tension between romanticized notions of love and the practical realities of human emotions and societal expectations. Through an analysis of key literary works and historical contexts, the paper explores how the portrayal of courtly lovers both reflects and challenges societal norms, offering insights into the ways in which idealized narratives interact with the complexities of lived experience. The intricate interplay between courtly love ideals and the real world highlights the complexity of human emotions and societal expectations. Medieval romances, with their enchanting tales of chivalry and devotion, often present an idealized version of love that emphasizes loyalty, longing, and sacrifice. However, these romantic narratives exist alongside the multifaceted landscape of real-world relationships, where practical considerations, power dynamics, and social norms play significant roles.

KEYWORDS:

Laughter, Lightheartedness, Relief Theory, Satire, Social Commentary, Tragicomedy.

1. INTRODUCTION

Only one of Shakespeare's comedies has a local "real world" setting; it takes place in Windsor, a royal town, rather than London, where other authors have put their "city comedies." The Merry Wives of Windsor, a late comedy from 1597, is notable for putting modern mores about status and courtship front and center. Mistress Page is one of two successful and happily married housewives. She is indignant and articulate when she gets a letter requesting an assignation from the chubby and ailing knight Sir John Falstaff. Why, he hasn't been in my company three times. What ought I to tell him? I then used my laughter sparingly. Heaven, pardon me! Why, I'll present a measure to the legislature for the execution of men. How can I exact my retribution on him? As sure as his intestines are made of pudding, I shall exact retribution. She receives a letter from her friend Mistress Ford that begins, "What tempest, I ask, threw this whale, with so many tuns of oil in his belly, ashore at Windsor?" Mistress Ford also expresses the same emotion. How can I get vengeance on him? Is there a chance that the Elizabethan audience is hearing anything that they would recognize as Katherina's retaliation? Or the victory of English bourgeois reason against more anti-feminist myths? It turns out that Mistress Ford is a victim of her husband's obsessive jealously and has some good reasons for wanting to teach men a lesson.

Falstaff is described as being a lecher as well as a drunk and a glutton by Mistress Ford. The idea is that the audience would agree with the 'average' housewife's' viewpoint that Sir John Falstaff is a villain who needs to be punished. Falstaff embodies at least two of the seven deadly sins,

gluttony and lechery, from the viewpoint of the tradition of native English theater, that is. Falstaff may be understood as portraying a part adapted from the morality plays. He is also a "stuffed" guy who represents comedy in its purest form [1], [2].

Emperor Falstaff

Falstaff represents two more significant dramatic traditions in his large figure, in addition to being the comedic fat guy who can make people laugh merely by entering the stage. He is the conceited soldier of commedia dell'arte, always supposing he is braver, smarter, and more handsome than every other guy, only to be disproved. The most intriguing aspect of him, though, is that he might be compared to the Vice in morality plays, the comical figure who cleverly and often wildly appeals to our desire to "get away with" immorality [3], [4].

Shakespeare's fat knight is a character in three 1590s plays. The Merry Wives of Windsor, Henry IV, Parts I and II. According to a legend that dates no earlier than 1702, Queen Elizabeth gave the order to write The Merry Wives because she wanted to see "Sir John in love." The oddity of this play being the only one of Shakespeare's to be set in a contemporary Elizabethan England raises questions regarding its unique construction. However, the humor portrays the overweight knight being humiliated. Should Shake-Speare have known that a tale like this would especially appeal to the tyrannical Elizabeth, who allowed no claims of love or dominance from her male favorites? Elizabeth herself, who had Windsor as one of her royal homes, may be represented by the sly ways in which the Merry Wives, the comedy's female "politicians," manipulate the story. As we said earlier, comedy celebrates the potential of the society to solve its issues without resorting to violent revolution and works toward a vision of community regeneration and the expulsion of anti-social forces. Due of the pressing need to choose a replacement for the ailing Queen in the 1590s, this topic gained significant prominence [5], [6].

In The Merry Wives' last scene, Falstaff poses as Herne the Hunter in an apparent attempt to realize his desire of being seduced. The disguise, which he obviously enjoys since it mimics the stag-horn headdress that represents male sexual dominance, is really imposed by the Wives because they have a different goal. It is more appropriately interpreted as "the horns," which represents sexual loss. A group of youngsters playing "fairies" under the command of the Wives taunt and pinch Falstaff out of his lecherous foolishness. The ladies and kids of the neighborhood join together to drive away the disruptive and anarchic force of unrestrained desire and greed. It is crucial that the audience understands that conversion does not result from the paranormal activities of actual fairies, but rather from regular village kids dressing up and harnessing the power of folklore. Children are a symbol of the community's life, with the family serving as the center of continuity. This comedy appreciates the sexual drive for the relationships it fosters, especially between young men and women, since these relationships often result in marriage and the birth of further children. This bigger picture is damaged by irresponsible lechery like Falstaff's, as well as his conviction that every lady, whether or not she is married, is merely waiting for his attentions. Additionally, social and financial unions are a poor second-best to a union founded on passionate love, which presupposes mutually pleasurable sexual activity between a compatible pair.

Old men's passion, like that of Falstaff and Caius, is unsuitable since its primary motive is self-gratification. They resemble Pantalone and il Dottore from the standpoint of commedia dell'arte, with both men having an equal stake in the money their ideal pairings will bring. Furthermore, Falstaff, an English Lord of Misrule with a massive appetite, lives a life of eating, drinking, and

wrenching. He would be out of place in a well-to-do tiny town, but he would be more at home in the pubs of Eastcheap, London, or on the battlefield, pretending to die and win glory—that is, playing the less-complicated comedic roles of Vice and Braggart in a mostly masculine environment. The wives and mothers, kids, and girls who are ready to be married are what's missing in those earlier settings when Falstaff made his debut because they provide an alternative ethic to the world of egoistic competitiveness and "honor" that the men live in. The Tale of Falstaff captures Ford's baseless enmity, the fight between Dr. Caius and the Welsh priest, Bardolph and Pistol's struggles to maintain a soldierly demeanor despite the parasitic reality of their life, and more. As the Host declares, "Thou'rt an emperor Caesar, Kaiser, and Pheasar," Falstaff actually towers above the other men in the play. He therefore embodies a cartoonish masculinity in the play's metaphorical conflict between the bullies and the uncontrollably chatty spouses [7], [8].

In spite of the fact that Windsor is a theoretically and legally patriarchal society, the play shows that married women have a more accurate understanding of what is happening in their little town. This information spreads via female gossip and camaraderie; for example, Mistress Page and Mistress Ford don't keep their absurd Falstaff offers to themselves in the hopes of benefiting themselves; instead, they discuss them with one another. All of their "revenge" actions against this domineering macho are centered on their roles as conventional females and their areas of domestic skill. It is a beautiful kind of retaliation to treat the obese knight like nothing more than the filthy shirts or tablecloths that his gluttonous lifestyle produces. The dirty linen of the washing-basket trick is "women's business."

In fact, sequences that are similar to the current definition of farce as frantic activity that erupts in a small space a bedroom or living room are made possible by the play's concentration on the home setting. Falstaff's uncomfortable time in the washing machine, and later in the river, provides glorious opportunities for actors to jump on the basket to knock the fat man down, and to make comedic attempts to lift the heavy basket up and get it out of the room as Ford and his caricatured colleagues rage ineffectively. Still misguided, Falstaff resumes his seduction plan. For his second forced escape, he disguises himself as the "fat woman of Brentford," an unattractive woman who is more repulsive than seductive. Ford knocks 'her' out of the home as a witch, giving Falstaff a realistic representation of what it's like to be a woman without even the power of sexual attraction. It is a total humiliation, from self-styled hero and "Kaiser" to hideous feminine form [9], [10].

Falstaff compares himself to lusty Jove as he waits for Alice Ford, acting out the great sexual myths of Western society. But even after this, he is unable to see that the invitation to meet Alice Ford at midnight at Herne's Oak is anything more than a praise to his irresistible virility. The audience, however, hears a funny actor who is aware that he is really just a fat guy descend from a lyrical soliloquy to a solo riff. The hot-blooded gods now help me! Jove, keep in mind that you were a bull for your Europa. Love has mounted its horns. O strong love, which in some ways transforms a man into a beast and in others a beast into a man! Jupiter, you were also a swan for Leda's sake. O limitless love, how closely the deity resembled a goose in appearance! For me, I am the fattest deer in the forest and a Windsor. Jove, if you don't provide me a cool rut-time, who can blame me for pissing my tallow? He quickly collapses to the ground, scared to look at the "fairies." Theatergoers who are paying attention may be reminded of his "playing dead" act in 1 Henry IV at this juncture; this is typical behavior for the braggart soldier of comedy. His

enormous physique is belaboured here in the "women's revenge" play for the third time, and his dignity is punctured like a balloon.

Why has Falstaff continued to be such a beloved comedian after this severe humiliation? The fat knight is generally popular because of his somewhat more nuanced role in the Henry plays, where he serves as a critique of the cruel court traditions and a father figure for young Hal; in the battlefield scene, his survival strategy actually wins the audience over. In addition, the chubby Lord of Misrule, whether in the guise of Bacchus, Falstaff, or Santa Claus, ensures that the community has a lot of good things, allowing excess and self-indulgence the chance to occasionally play before returning to the sober realities of daily life. Falstaff, with his almost unbreakable self-esteem and simple love for sensual pleasures, is a metaphor for the hungry kid that lives within each of us. And this links Falstaff to the Clown, a different comedic character.

Shakespeare's clowns all have a flair for language and the capacity to respond to any circumstance with a barrage of words. Being theoretically the most important character in the play, Falstaff behaves as if he has the right to grab everything he wants. However, he discusses this tendency in a manner that elicits warm empathy from the audience as well as humor, like in the case of the aforementioned incident. His analogies provide the impression that the world he and his audience live in is prosperous. She ran her eyes over my exteriors so quickly and with such a ravenous desire that I really felt like a burning glass as a result. She is a gold-and-bountiful area in Guiana. They will both see me as a cheater, and I will see them as exchequer. They will serve as both my East and West Indies, with which I will trade. Let the sky shower potatoes, let it thunder to the tune of "Greensleeves," hail kissing-comfits, and snow eryngoes, Falstaff screams in love. It is time I were suffocated with a slice of grilled cheese, which is almost his final remark in the play. All of that food must provide energy, however erratically, that somehow vitalizes the neighborhood. At the conclusion of the play, Falstaff is not eliminated and exiled; instead, he is asked to return to the Pages' home to "laugh this sport o'er by a country fire; Sir John and all." The anarchy of farce, which is motivated by men's appetites, is pleasantly brought into familial harmony under the direction of the "merry wives" in what may be the least ambiguous finale of all plays.

2. DISCUSSION

The concept of amour courtois, or courtly love, was one of the most pervasive literary concepts throughout the medieval era. It was invented by the southern French troubadours in the twelfth century, and its main traits are as follows: The crucial point to remember is that this was just an excuse for poetry; it was not a very typical manner of really acting. Ennoblement started to disappear very early in the development of the poetic fashion, possibly because it is a concept that lends itself less readily to visual metaphor. Instead, there was an emphasis on the physical beauty of the distant beloved and on the physical suffering of the frustrated lover. It was replaced with complaints about the lady's brutality.

Francesco Petrarca, an Italian poet who lived in the fourteenth century, created a wonderful collection of poetry on his love for Laura. Early in the sixteenth century, Sir Thomas Wyatt and Henry Howard, Earl of Surrey produced several outstanding poetries that were influenced by these popular European writers. In his Astrophil and Stella, Sir Philip Sidney gave English Petrarchism its most lyrical expression. Many other poets of the time also adopted this style, penning lengthy sonnet sequences on the experience of falling in love. The giveaway is the final line's plea to the "Muse." This was a literary trend, and its major goal was to highlight the

author's style's refinement and innovation. The majority of the authors were men, and it was obviously to their advantage to have their lover be a mute, remote object devoid of any inner life, allowing the poet to enact his agonies with great assurance since she would never speak or degrade from her pedestal. In these poems, her voice is seldom or never heard; all we are given is his story of her, or how he wants us to view her.

It should be emphasized that the pastoral, which often allowed 'fair Phyllis' or 'Dorinda' equal voice time in a humorous discussion with the underlying issue of a struggle for the girl's virginity, was even more popular at the time and was another attractive genre of love poetry. Shakespeare mocks the Petrarchan paradigm in Orlando's dreadful poetry while using this model in the discussions between Rosalind and Orlando in As You Like It. In fact, from the late sixteenth century in England, the stereotype of the courtly lover provided fodder for comedy, especially on stage where the poeticism of the lover might be translated into a particularly bizarre physical look. Here are a few illustrations from late nineteenth-century Shakespearean plays. Although Polonius is an elderly man who, in the approved Petrarchan manner, "in his youth, suffered much for love," he has a traditional view of Hamlet's actions. The humanist Hamlet, who received his education in a university, employs this behavior as a tactic.

Two Verona Gentlemen

But as he develops feelings for Silvia, he too will soon exhibit equally foolish behavior. As befits his name and his own shallow approach to romantic relationships, Proteus also develops feelings for Silvia as soon as Julia, his first love, disappears from view. For these young men, love is a continual madness and its female targets are mostly indistinguishable; they do not have a norm of adult behavior from which their momentary "madness" of being in love deviates, as Benedick and Orlando do; in fact, even Hamlet does. The piece is quite direct in showing how foolish the two young guys are. In addition to Valentine, who is allegedly the more mature of the two, offering his beloved Silvia to Proteus at the play's conclusion as a demonstration of the significance he places on their friendship, Proteus changes his love interest with ease. Julia passes out, and Silvia remains silent during the performance.

The ghouls

The clowns Speed and Lance, the two slaves of the young men, are completely absent from the play's last act. They have already offered a sarcastic viewpoint on the actions of traditional couples. When Valentine, too, experiences love, his servant Speed recite the signs that indicate it, such as a robin redbreast, walking alone like one who has experienced a pestilence, sighing like a schoolboy who has forgotten his ABCs, crying like a young woman who has just buried her grandmother, fasting like one who follows a diet, keeping watch like one who fears robbery, and speaking loudly like a beggar at Hallowmas. When you laughed, you had a habit of laughing like a cock; when you strolled, you had a habit of walking like a lion; when you fasted, it was right after supper; and when you looked dejected, it was because you lacked money. And now that you have a mistress, I scarcely recognize you as my master when I look at you.

This servant's point of view highlights the fissures that had developed in the foundation of medieval aristocratic courtly love as a result of the prolonged criticism of Renaissance humanism. Speed's views show that this behavior in someone he regards as his master is just unreasonable and cannot be accepted. When Lance admits to being in love, he does so in terms that are very different from his master's idealized self-centered performance. This nameless

woman is valued because she is an excellent milkmaid, an excellent ale brewery, a seamstress, a knitter, a spinner, and a washerwoman the ideal mistress of a working household. She is still a suitable candidate for marriage even if she has foul breath, is toothless, has a quick fuse, and is not particularly intelligent.

In the public theaters of late Elizabethan England, the clowns represent the people, who made up a bigger audience than the aristocracy of the court and illustrious families. They also address the audience, in particular the "groundlings" who stood closest to the stage at such theaters and paid a meager cent to do so. Although they were exposed to the elements, they had a special view of the actors on stage. Shakespeare's Two Gentlemen of Verona's male lovers are unable to win the audience over, but the play's two clowns, Lance and Speed, are among of his funniest characters ever. He allows them plenty of stage time to interact with their masters, each other, and the audience via asides and comments.

Running commentary on romantic behavior like this establishes a private bond between the clown and the audience. Rather than being too moved by the inflated speech of the lovers, we are amused and even honored to view things from his sarcastic perspective. Crab is the dog that Lance has. Shakespeare did not replicate this humorous scenario in other plays, despite the fact that it is a blatant crowd-pleaser. It is likely that the clown in the company for whom he wrote Two Gentlemen had previously had success in scenes with a dog. No matter what breed or size dog is playing this part, it is always amusing because of the observations that dogs' organic motions make on Lance's rant. Of course, a deft physical performer in a dog costume may provide a different kind of humorous reaction that is smarter and more creative. This monologue and its companion, about the dog farting in the magnificent banqueting hall and urinating on a lady's clothing, might be turned into a routine at a contemporary comedy club with only minor grammatical changes. The stand-up monologist needs an absurdist imagination and an irrepressible verbal associative flow. He will have pals in the crowd if he can make them laugh. A helpful dog is also a genius prop.

The Merchant of Venice has a similar staged clown scene, but it is infused with the darker themes of that play. In an equally entertaining monologue, Lancelot discusses whether or not he should quit "this Jew my master." When old Gobbo shows in, the drama gains a dim-witted straight man. He also conjures the conflicting voices of Fiend and Conscience, which are humorous echoes of medieval morality plays. However, other from this one scene, Lancelot doesn't have many chances to shine in the play since his job is essentially that of a manservant and messenger, and there aren't many chances for audience interaction or wordplay. Any jokes he tells reflect the play's ideological concerns, such as when he comments on Jessica becoming a Christian, saying "This making of Christians will raise the price of hogs; if we grow to be pork eaters, we shall not shortly have a rasher on the coals for money." The competitive world of Venice's merchants leaves little tolerance for absurdity.

The smart protagonist

What opportunities exist for funny women if stand-up comedians have historically and today mostly been men? In this early play, Shakespeare tries out a sort of heroine that would recur throughout his career: the smart lady. This extension of the female character was obviously extremely appreciated by an audience that may have grown weary of the image of the outspoken shrew or submissive near-silent little girl. She was most often depicted joking about with her waiting-maid or a companion. After the introductory conversation of love and friendship

between Proteus and Valentine and with Speed's caustic remarks on "love," the heroine and her maid are seen in an early scene in Two Gentlemen. In a conversation that simultaneously supports and contrasts this scenario, Julia demonstrates that she is as susceptible to the illogical outbursts of romantic love, and her maid Lucetta plays the same role of debunker as Speed with realistic irony. Strangely enough, however, Shakespeare provides Julia two soliloquies during this lengthy scene, giving the audience a glimpse into her inner thoughts.

Here, we see a still-recognizable emotional conflict about whether to accept a young man's approaches. Following some hilarious events, Julia is forced to put together the letter in order to understand its contents when Lucetta melodramatically tears it up and "drops" it. Even a courageous and passionate heroine like Julia, who disguises herself as a man to pursue her beloved, is ultimately given very little freedom by the medieval romance story framework on which this play is built. Although the tone is often melancholier, Julia and Lucetta continue to joke about as this ruse is plotted. Then, in the scene when she witnesses her ex-lover serenading Silvia, Julia makes remarks to the Host and makes asides to the audience that have a sorrow that presage Viola in Twelfth Night. Since she has no one else to turn to for sympathy, she confides in the audience in not one but two soliloquies in 4.4, the main theme of which is once again the emotional uncertainty that results from being a young woman in a male-dominated society.

Dream of a Midsummer Night

The human world of A Midsummer Night's Dream has the same variety of males. Demetrius and Lysander, the two young men in this drama, are essentially interchangeable. Shakespeare mocks the audience's emotional immaturity by turning romantic love's "passion" into a stage prop called a "little western flower, whose magic nectar when rubbed into lovers' eyes causes them to "madly dote on the next live creature.

The fact that none of the girls has received the miraculous flower means that their emotional lives are always more authentic and unscripted by literary norms. At the conclusion of the Midsummer Night's Dream, when all four lovers awaken, Demetrius is still in his charmed condition and continues to think of Helena as his real love. Lysander received a second dose of the love potion to rekindle his love for Hermia. The two girls' last remarks are spoken in this scene; they are silent for the play's grand climax. In both speeches, they acknowledge that love is never simple or that its development is predictable.

The modest bees are defrauded by the honey packets. And to clip their waxy thighs for nighttapers. To put my love to rest and to wake up, ignite them at the flaming glow-worm's eyes. It would be plausible for a production to imply that Titania laments the loss of this period of pure physical pleasure notwithstanding her reunion with the King of Fairies. The audience's final impression of her is mostly that of a princess doing her official duties by blessing the "bride-beds" of the lower creatures, the mortals. Titania and Hippolyta are often doubled, especially since Peter Brook's groundbreaking staging of the play in 1969, along with Oberon and Theseus. Each man completely controls his or her territory. Hippolyta has been "wooed" by Theseus' sword, and it might be said that Oberon's victory in the battle for the little changeling boy is attained because to his specialized weapons, his understanding of the magic flower, and the benefits he can get from utilizing it.

3. CONCLUSION

In addition to providing an escape into a world of heightened feeling and ethereal connections, courtly love stories also act as mirrors, reflecting the hopes and goals of the communities that created them. The conflict between these aspirations and the realities of life emphasizes how difficult it is for people to walk the line between ideals and reality. Even if they are rooted in idealism, courtly lovers serve as a gentle reminder that love is a dynamic force that is affected by social constraints, personal experiences, and cultural settings. The study of courtly love and how it interacts with reality allows us to consider the ways in which literature both influences and is influenced by the human experience. The contrast between the romanticized stories of lovers and the nuanced realities of historical time allows us to see the complicated web of feelings, goals, and constraints that shapes our relationships with other people. In the end, this analysis serves as a reminder that while courtly love stories may transport us to a world of lyrical devotion, the genuine beauty and difficulties of love are shown in the world of the real.

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CHAPTER 8

SYMBIOTIC RELATIONSHIP BETWEEN COMEDY AND LANGUAGE

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ABSTRACT:

This paper delves into the symbiotic relationship between comedy and language, exploring how linguistic nuances, wordplay, and communication strategies contribute to the comedic experience. Through an analysis of various comedic forms, including literature, stand-up comedy, and film, the study investigates how language serves as both a vehicle for humor and a tool for social commentary. By examining linguistic techniques such as puns, double engenders, irony, and absurdity, this paper elucidates how comedy exploits the intricacies of language to provoke laughter, challenge conventions, and offer insight into the complexities of human communication. The intersection of comedy and language offers a captivating insight into the intricacies of human expression and interaction. Humor, a universal language in itself, becomes a dynamic vehicle for cultural commentary and social critique when fused with linguistic ingenuity.

KEYWORDS:

Ambiguity, Double Entendre, Humor, Innuendo, Irony, Linguistic Playfulness.

1. INTRODUCTION

The clowns in the play provide a vantage point from which romantic love may be satirized, much as in Two Gentlemen of Verona. As the culminating scene of "Pyramus and Thisbe" reveals, love is fundamentally absurd and impossible, no matter how seductive its philosophy and aesthetics may be. The fact that this criticism takes the form of a play makes it all the more pointed; as a result, the audience of A Midsummer Night's Dream recognizes, amid all the humor surrounding the rehearsals and performance of "Pyramus and Thisbe," that they are taking in a sophisticated, intricate, and satisfying work of theater. Shakespeare would use the device of metatheatricality theatre reflecting on itself over and again in his later plays. Only here and in Love's Labour's Lost does he permit largely uneducated working men to take center stage and, through their sincere performance, demonstrate the charm, delights, and dangers of theatre by revealing truths about ourselves and our behavior by staging societal norms and discourses. The criticism of the aristocracy is particularly sharp coming from this unexpected source [1], [2].

Shakespeare is only enlarging the position of the clown, the jester who can get away with making fun of his superiors and masters, within the bounds of Elizabethan theatre. There are six 'Hard-handed men who labour in Athens here' in the cast of A Midsummer Night's Dream. This group of clowns has their own plot and is just as significant as the tale of the elopeing couple or the dispute between the fairies. It is significant that the play opens with our introduction to the "mechanicals," or working-class males. It's hard to resist the impression that by practicing a "tragedy," they are making commentary on the affected behaviors of the aristocracy, particularly in light of Hermia and Helena's exaggerated portrayals of the young woman in love. It is obvious that the audience has permission to laugh at the behavior of the noble lovers when we hear that

the Athens laborers will perform "The most lamentable comedy and most cruel death of Pyramus and Thisbe"—"lamentable" and "cruel" are words that might feature in the self-indulgent complaints of all four lovers [3], [4].

Each actor in Peter Quince's production has a clear understanding of what it is to portray a role in a play. Bottom believes that the main guy, who often portrays the hero, his ladylove, and the lion the embodiment of male 'roaring' can and should perform every character better than anybody else. Like many leading men, Bottom is preoccupied with his outfit, asking himself, "What beard were I best to play it in?" The bellows-mender Flute says, "Let me not play a woman." He does not wish to perform Thisbe. I'm growing a beard. How frequently must such criticism from the developing boy apprentices have been heard by the older members of the Chamberlain's Men! There is usually one in every group who got into theater by mistake and seems to have no idea what he's doing. Snug the joiner is "slow of study." A sophisticated dynamic of warm familiarity between performers and audience is created here by a number of theatrical inside jokes; this is a far more nuanced connection than the one we have with the "picture-frame" locus, where the cartoonish tale of the lovers is played out.

When the performers gather for their practice in scene, their debate quickly turns to the central philosophical conundrum that theatre raises: How does it relate to actual life? Should it constantly recognize the artificiality of what we see on stage or does it strive to persuade us that it's "really" happening? These actors choose the security of a framing prologue because they are so in awe of the mimetic power of theatre [5], [6]. I have a tool to make everything work. Write me a prologue and make it seem that we won't hurt anybody with our swords and that Pyramus isn't really murdered. For further confidence, tell them that I, Pyramus, am actually Bottom the weaver, and this will calm their fears. Another issue is how to create genuine backdrops and lighting. They may either try to "bring in a wall" and actual moonlight, or "some man or other must present" them metaphorically. They make a more nuanced choice in choosing to have actors portray these characters, and this choice results in some of the play's funniest moments. Snout's portrayal as Wall in the finale is a creative achievement for him.

I, Wall, have completed my job in the manner stated, and with that, Wall departs. However, Starveling's effort to equal it as Moonshine finds his 'prologue' continuously interrupted by an audience that is more interested in braggadocio with one another. The antics of this impolite crowd had little impact on the passionate players of Pyramus and Thisbe, and of course Snug's Lion. We care for these actors because they have worked so hard to create art, thus their sincere portrayal of the cliché-ridden "lamentable tragedy" is both funnier and curiously more affecting than the witty remarks of the young guys in the crowd. The prologue by Peter Quince, punctuated to convey the point that he so desperately wants to make, is a beautiful declaration of the theater's ongoing mission. That really marks the start of our demise in order to demonstrate our basic competence [7], [8].

We are not here to beg you to turn from your sins. The performers are there, and you will learn all you want to know from their performance. This fact highlights the artistic power that performers have in the "alternative" world of theatre. All of this debate of what we may term the "theory of theatre" is taking place amongst a bunch of clowns, not academics. In both this play and earlier productions like Love's Labour's Lost, the Chamberlain's Men only ever used one professional clown. Shakespeare creates characters for at least an additional five actors, giving them the opportunity to show off their comic talents while also creating connections between the

stage and the audience. Through the medium of art, we share a sophisticated view of society that the traditional noble or romantic characters are unable to comprehend. Unless they are? Theseus' words in the last act, right before "Pyramus and Thisbe" is set to be performed, is one of the play's most famous quotes.

Shakespeare also composed The Most Excellent and Lamentable Tragedy of Romeo and Juliet, which was based on the lengthy poem by Arthur Brooke that was published in 1562 and that he had previously partially referenced in Two Gentlemen of Verona, about the same time that he wrote A Midsummer Night's Dream. The love tragedy, particularly its heartbreaking double suicide climax, is lovingly parodied in "Pyramus and Thisbe," however it is impossible to identify whether the humor or tragedy emerged first. Most obviously, the first act of Romeo and Juliet is a comedy up to the passing of the clever cynic Mercutio. Romeo's amorous propensities are parodied, Peter the Clown and the Nurse provide typical crude comic moments, and even Romeo and Juliet's budding romance is handled with delicate sarcasm as it progresses from Petrarchan clichés to something genuine and perilous. Ask for me tomorrow, and you will discover a grave man, Mercutio says as he passes away. From that point on, the play moves "apparent apace" towards its terrible conclusion. Like the Dream, it is an amazing experiment in dramatic technique.

2. DISCUSSION

The complexities that result from adhering to the rules of courtly love are addressed in A Midsummer Night's Dream and Romeo and Juliet; The Merchant of Venice, which was written a year or two later, adds a very dark note to the mix. In Twelfth Night, Feste will sing, "As." According to the pattern, Bassanio pursues Portia, but he is already entangled in a previous romance with the affection that Antonio, the elder man, has for him. It's up to each production directors to determine how much of this love is reciprocated and whether it involves physical contact, but there's no denying that this is the play's emotional core. Act 4's courtroom scene between Shylock, Antonio, and Portia, with Bassanio watching helplessly, is when it all comes to a head.

The play opens with Antonio being "sad," but he and his pals are unable to explain why. When asked, "Why then, you are in love," he just responds, "Fie, freshwater, it is obvious that Antonio has been waiting to hear of Bassanio's intentions to court Portia for her hand in marriage when he shows up and they are alone on stage. It's easy to see a love triangle developing between Antonio, a wealthy older man, and Bassanio, to whom he has previously given a lot. Bassanio has since decided that he can succeed even more by marrying an heiress. A scene like the one he had already written successfully for mistress and maid in Two Gentlemen shows just how stubborn Bassanio is in planning his marriage by using classical metaphors of fortune-hunting heroes mixed with contemporary business terms. It's interesting to note that Portia also declares herself to be "aweary of this great world" which we may interpret as dissatisfied with the way the world is now set up, since "the will of a living daughter is curbed by the will of a dead father." We discover that she is in fact a lottery winner since her image is concealed in one of the three caskets made of gold, silver, or lead. Her father has ruled that she will fall in love with the suitor who makes the right choice. Shakespeare's use of this antiquated folk theme provides an equally potent indictment of the romantic mythology as the commercial analogies from Bassanio's speech that were previously mentioned. It will be difficult for these two to persuade the viewers that their relationship would be emotionally fulfilling [9], [10].

One way to achieve this is to demonstrate Portia's intelligence, wit, and vitality. We see this in the remaining portion of the scene as she and Nerissa mercilessly critique the shortcomings of the current crop of suitors, including sports-crazed callow youths, drunks, self-important pseudo-intellectuals, narcissists, and dimwits. The two suitors, Morocco and Aragon, who alternately choose the gold and silver caskets in sequences in Act 2, provide us with a few excellent instances of the later sorts. It's understandable that Portia finds herself speechless for a few period when Nerissa recalls Bassanio, a "soldier and scholar" who seems to be "the best deserving a fair lady." Although the audience may be more aware of his flaws than she is, Portia wants Bassanio because he stands out among the other suitors. In this moment, both couples make a series of startlingly protracted monologues. For actors, these speeches are a gift that allows them to convey the almost frenzied strength of their characters' desires and their desperation to get things perfect in order to be together. Shakespeare used a similar strategy in Romeo and Juliet's "balcony scene," when a light-hearted jest is made about the young lovers who can't stand to be apart from one another and constantly returning to say goodbye. Thus, despite the fact that Portia and Juliet in these passages represent the distant love-object of Petrarchan poetry, their speech reveals them to be real people who are eager to bridge the physical barrier between them and their loves. Bassanio is also changed by desire; at this moment, he is unable to think of a suitable classical metaphor because Madam, you have robbed me of all words. My abilities are so confused that only my blood can communicate with you; after some oration fairly said.

A beloved prince makes an appearance among the humming, contented crowd, where everything combined creates a riot of nothing but delight that is both expressed and unexpressed. A short return to broad humor follows Graziano and Nerissa's announcement of their engagement. Salerio then shows in and informs Antonio that he has lost his money and faces the execution of Shylock's vengeful bond. The life-or-death implications of the emotional triangle hinted at in the play's opening scene have finally materialized. The supposed hero, Bassanio, is unable to resolve the issue. Portia can since she has cash. She also has wit, intellect, and tenacity. Her choice to appear in court as a young male lawyer is a significant departure from Julia's previous breeches-role in Two Gentlemen. Portia made the choice in order to act in a situation of genuine peril, as opposed to Julia, who was imitating the medieval and Renaissance tales in which young ladies often pretended to be pages in order to pursue their unfaithful boyfriends. She is dressed as a businessman with the authority to engage in transactions in the "great world." Now that she is not on a pedestal, her energy has a place to go, and even if society as a whole may not agree, she can use the power that she knows she has.

Shylock

In this tale, Shylock may be portrayed as the comedic relief; the scarce evidence up to the middle of the eighteenth century implies that this was often the case. He was portrayed as a stereotypical Jew with claw-like hands and a hooked nose, and he had many traits with the types of ultimately helpless evil who featured in medieval Christian mystery plays. On the English theater, Christopher Marlowe's Jew of Malta, who interestingly enough went by the name Barabas, came before him. Barabas is a hideous, homicidal bad guy with the odd bit of dark wit; he receives his just desserts by being suffocated in a pot. The viewer is never invited to consider him to be a real person. Shakespeare was aware of this popular play by Marlowe, but his choice to compose his own "Jew-play" and graft it onto the structure of a romantic comedy resulted in a hybrid that advanced both genres in unanticipated ways.

In reality, Shylock only has a few sentences that fit the stereotype of a medieval Catholic superstitious figure. With lines like this aside to the audience about Antonio Soon, his first scene, 1.3, might be viewed as initially presenting the Jew that the Elizabethan audience was familiar with from Marlowe's and other plays. However, in this lengthy scene, Shylock is revealing a more complex personality. He delivers an informal lesson to the Christians on the Jewish virtue of "thrift," We already know that careful planning to acquire riches is considerably different from Bassanio's lordly belief that if he fires a few arrows in the same direction, some luck would eventually follow. He then begins to speak with such passion that the audience can see he has been waiting for this moment to say it for a very long time. The haughty Antonio is unfazed by this. The audience is now most likely on the eloquent victim's side as he responds like a bully: "I am as like to call thee so again, / To spit on thee again, to spurn thee too." Despite the insults, however, Shylock offers to lend Antonio the money and suggests that as a guarantee, he nominate "an equal pound of fair flesh to be cut off and taken / In what part of your body so pleases me" Shylock points out that this "merry bond" will not benefit him; rather, it is offered as a sign of "friendship." Additionally, it serves as a horrific reminder of the prejudices that medieval Christians had towards Jews. It asks the viewer if they should take the danger seriously or brush it off as Antonio did. Whose side do we support?

The difficulty is that weak human bodies serve as the frontline troops of powerful ideologies, and this is where theatre excels in portraying moral and ethical dilemmas. Whether it is Antonio at the point of a furious and agitated Shylock's knife or Portia being humiliated by being a lottery winner, the dominant members of society keep their authority by sacrificing the weak and referring to it as "the law." In the precise middle of the play, Shylock delivers a notable and frequently-quoted monologue that captures the idea that he is both a stereotypical human being and a follower of a certain ideology. I'm Jewish. Have you not seen a Jew? The hands, organs, proportions, perceptions, emotions, and passions of a Jew are not in question. fed with the same food, injured by the same weapons, afflicted with the same ailments, treated with the same methods, and warmed and cooled by the same seasons as a Christian is? We bleed if you pierce us, right? Do we not laugh when you make us laugh? Do we not perish if you poison us? If you mistreat us, should we not seek retribution? We shall resemble you in that if we are like you in the rest. What humility does a Jew display when he wrongs a Christian? Revenge. What should a Christian who offends a Jew endure as an example from Christianity? Why, get even! I will practice the villainy you teach me, and while it will be difficult, I will learn from it better. Wars will consequently persist because ideologies disregard our common humanity. This is the reason why Shylock and Portia's argument over Antonio's body is so intense.

It is an intellectual conflict between Christian New Testament "mercy" and Jewish Old Testament "revenge," but it is expressed via the words and actions of two weak members of the patriarchal Venice society: a lady and a Jew from the ghetto. The Duke of Venice, the scene's titular authority, transfers his power to the young lawyer without realizing that she is a woman, which is one of the scene's most intriguing minor dramatic aspects. But the viewers are aware. In this confrontation, neither Portia nor Shylock are entirely sympathetic. Portia continues to refer to Shylock offensively as a "Jew" in her lovely speech on the virtue of kindness rather than as an individual, and Shylock similarly reverts to his caricature role as the monster while ostentatiously sharpening his dagger on the bottom of his shoe. If this is humor, it is dark and uncomfortable about how ideology corrupts our actions. Shylock's punishment at the conclusion of the conflict—"he presently became a Christian" cannot be seen in any way as humorous

because it invokes a belief system that no one in the play's original audience would have dared to challenge.

In the post-Holocaust world, it is almost hard to perceive Shylock as anything other than sad. In fact, as early as the mid-nineteenth century, this view of Shylock frequently predominated; productions of the play would conclude with the court scene and the destruction of the tragic outsider. Shylock is driven to retaliation against a 'Christian' community that hates him, that destroys his family and his business. Simply said, Act 5's return to romantic comedy wasn't performed. The play, as written and printed, does, however, include an Act 5 that resolves the romance plot's issues, which were hinted at at the conclusion of Act 4 when Bassanio and Graziano gave the engagement rings their fiancées had given them away. The struggle between the ties of heterosexual marriage and those of homosocial masculine society3, which was a topic that troubled Shakespeare for a large portion of his career, is what is brought back into play in this situation.

Curiously, Act 5 opens with what seems to be a beautiful moonlight scene starring Lorenzo and Jessica. However, their poetic dialogue, "In such a night," reveals that they are really talking about faithless lovers from ancient mythology. When romantic love is framed by competing beliefs, as it is in all of these situations, it becomes fragile. Finally, the discussion shifts from the discord of human society to the harmony of the spheres, and more specifically, to how this harmony is reflected in the earthly form of music, which is subsequently performed. Nothing so hulking, tough, and enraged, as Lorenzo claims, but music for the moment changes his character. The actions of a man without music in him, or who is not affected by the harmony of pleasant sounds, are as dull as darkness, and his feelings are as gloomy as Erebus. He is suitable for treasons, stratagems, and plunder. Lorenzo alludes to the work of "the poet" who originally narrated the myth of Orpheus when he says that music here speaks for the artist's labor in general. This scene strikingly resembles the one when Theseus and Hippolyta debate imagination in Act 5 of A Midsummer Night's Dream.

There is a feeling of the author wrapping things up in both instances, discreetly highlighting the enjoyable, thought-provoking, but ultimately safe experience the performers provided us with during the previous two to three hours. Portia's first comments fit this atmosphere well. We can see a light glowing in my hallway. How far the little candle's rays go! So a good act shines in a wicked world. The piece then soon transitions into comedy, highlighting the "merry war" of the sexes and reminding us that, despite assertions to the contrary made by ideology and money, it is heterosexual desire that truly drives society forward. As the play nears its conclusion, bawdy jokes about who controls the "rings" increase the enthusiasm, maybe erasing memories of the tragic events of Act 4. But for those who pay closer attention, Antonio is the only character left on stage at the conclusion of the play without a lover. In a touching but clever irony, Portia declares that Antonio must act as a middleman in order for her ring to be returned to Bassanio heterosexuality has won, even if it is qualified by selfish financial interests.

Laughter and language

Plays are composed of both words and actions; comedies, as we've seen, concentrate on behavior that has the potential to be humorous, whether it's farcical or social. What about the language used by the characters? Language's capacity for debate, poetry, persuasion, and amusement captivated late Elizabethan England. Shakespeare wrote a comedy that almost compulsively considers the fundamental foundation of his art words and their power as he established his

reputation as a writer. An amusing story? Language is the foundation of social communication; with it, we establish a public persona and work to fulfill our wishes with the help of this deft and versatile tool. If courting is our business, then being able to communicate effectively in language is essential. It states. And there is a lot of room for it to go horribly wrong. Therefore, in this play, which has virtually no plot, we shall listen to Shakespeare's comments on the function of language in the human community a community that depends on courting for its survival. A quarto book with the title-page "A Pleasant Conceited Comedie called, Loues Labors Lost" first published in 1598. when it was handed to her over Christmas last year. Shakespeare's name appeared for the first time on the title page of a play; this was one of many early indications of his literary fame. It also suggests that this particular play had already enjoyed a successful public career and had been presented to the Queen. According to scholars, it was presumably composed around 1593-5, just before A Midsummer Night's Dream, based on stylistic and topical evidence. It freely proclaims that it is full of wordplay, describing itself as "a pleasant conceited comedy."

This portrays the enthusiasm for the English language and language in general that culminated in a number of theoretical treatises produced in the previous 25 years. The first English dictionaries, which were released at the same time and were marketed as lists of "hard words" with their definitions, were also published. The 1598 publication A Worlde of Wordes by John Florio was so popular that, in 1611, he released Queen Anna's New World of Words. All literate individuals now had access to a wealth of manuals, discourses, and rhetorical examples. The Garden of Eloquence by Henry Peacham, for instance, was initially published in 1577 and republished in 1593. High-brow gentlemen were attempting sonnet sequences, much like the lords in Love's Labor's Lost. Lyly's Euphues gave its name to a style of florid writing, euphuism, which was copied in Thomas Lodge's Rosalynd, which Shakespeare used as his primary material for As You Like It. Novels and romances that delighted in their linguistic copiousness were fashionable triumphs. By 1620, London's population had doubled due to rapid growth.

The language of the city was incorporating many dialects and foreign terms that had been brought in by traders and travelers. Shakespeare's personal vocabulary was estimated to be more than 25,000 words, which is two to three times the vocabulary of an average adult. He freely changes nouns into verbs and verbs into nouns, using latinisms, French phrases, English slang, vernacular, and dialect. The unprecedented fluidity and richness of the English language is specifically discussed in Love's Labour's Lost, at the beginning of Act 5 scene 1, when Holofernes and Nathaniel speak. It is arguable that this audacious use of language, along with the dramaturgical genius and acute social and psychological observation, contributed to his rising popularity. Holofernes the pedant wants Latin to set the standards for English spelling, as noted by the astute page Moth: "They have been at a great feast of languages and stolen the scraps. Given the fluidity of language and punctuation used nowadays, punniness is positively irresistible at the moment. Only the context gives homophones and homoonyms their unique meanings. The rationalist drive to remove ambiguity from the language led to the establishment of modern spelling, which was essentially a project of the eighteenth century. Shakespeare and his audience seemed to favor the fertile chaos of "orthography," where double and triple meanings appeared almost by accident, showcasing the beautiful copiousness of language, its "great feast."

Standards of Rhetoric

The Arte of English Poesie, which was published in 1589, was among the most intriguing and significant treatises on language. The author argues extensively on suitable language, making the case for southern English as the norm of speech and writing—that is, the language used by Londoners who are considered to be "civil." He finds unusual vocabulary in different languages to be both fascinating and unsettling dark language despite being often pronounced in Court, they are neither common nor well-sounding. Because the older terms simply lack the necessary subtlety, he defends using many new words in the book, saying, "I cannot see how we may spare them, whatever fault we find with ink-horn terms, for our speech wants words to such sense so well to be used."

'Ornament' is the subject of Book III of Puttenham's writing. He contends that poets, or "makers," should craft their language and style with the intention of enticing and delighting both the mind and the ear of the listeners with a certain novelty and strange manner of conveyance, disguising it somewhat from the usual and accustomed; however, they shouldn't make it any unseemlier or misbecoming, but rather decenter and more agreeable to any civil ear and understanding. Public utterances "should be figurative; and, if they be not, do greatly disgrace the cause and purpose of the speaker and writer," according to another rule. Any educated figure speaking on stage is expected to use rhetorical tropes and devices; Puttenham contends that excellent ornamentation gives a performance shine and fire. The art of rhetoric established a system that generated meaning primarily via acoustic patterning, the dazzling and energetic deployment of s of speech. Syntax, or the meaningful arrangement of words in sentences, ultimately depended more on vigor than on correct grammar. Grammar schools and universities taught rhetoric, using Latin as the model language. Only males attended "grammar" schools and universities, and only boys received rigorous training in rhetoric.

In Love's Labour's Lost, only the male characters are in love with the sound of their own voices as they produce the works of their overeducated brains. However, their female opponents are just as intelligent and, in some cases, demonstrably even wittier, and they frequently use their wit to puncture the pomp of the men's hothouse culture. Characters in the play Love's Labour's Lost are enthralled by eloquence and charmed by the profusion of words from the late sixteenth century. Knowing how to effectively utilize rhetoric requires access to cultural power. However, there is always a risk of confusing the tool for the actual source of power when it comes to matters of power. The play shows that having a strong moral sense and a feeling of spiritual health eventually makes you stronger and is commendable. Puttenham asserts that while speaking, it is important to pay "special regard to all circumstances of the person, place, time, cause, and purpose." Each character in Love's Labour's Lost demonstrates their social and emotional maturity via their use of words. Shakespeare's early command of dramatic form may be seen in the fact that they achieve this within the confines of a conventional comic storyline and structure.

The ghouls

For the first time in Shakespeare's writing, a "copia" of clowns, of many various sorts, are present in Love's Labour's Lost. These clowns are all capable of making the audience laugh with their mockery of their superiors sometimes wittingly, sometimes unknowingly. Each one differs and focuses the satire by having a different level of education and/or rank. Don Armado, who is described as "a refined traveler of Spain," blends the braggart soldier's commedia with a characteristic unique to this play. His humorous affectations take the shape of complete

submission to rhetorical manual examples. He is, as the King puts it, "A man in all the world's new fashion planted," "Hath a mint of phrases in his brain," and "One whose own vain tongue's music doth ravish like enchanting harmony." The letter he writes to the King accusing Costard of having relations with the "wench" Jaquenetta is a good representation of his character. An excerpt provides the flavor.

As a result, I did recommend the black-oppressing humor to the healthiest physic of your health-giving air and, since I'm a gentleman, I started to stroll. When was that? Around six o'clock is when animals are at their most active foraging and pecking, while mankind are eating what is known as dinner. Well, so much for the when. Let's talk about the surface I was walking on. This park is yours. Armado replaces the sword-flourishes of the braggart soldier with the imaginative flourishes of eloquence. He decides that since he is in love with Jaquenetta, his campaign must be literary. Since your boss is in love, he really does love. Goodbye, bravery; rust, rapier; be quiet, drum. Help me, extemporal god of rhymes, since I'm sure I'll convert this into a sonnet. Write with a pen and devise cleverly since I'm keen of folio volumes. Of course, the King and his three lords quickly come to this conclusion after realizing they had fallen in love as well, despite their earlier promise to stay away from women for three years. Like Don Armado, the young guys are unaware of the absurdity of their actions.

3. CONCLUSION

Wordplay, ambiguity, and sarcasm are examples of linguistic devices that not only make people laugh but also encourage them to interact with the text in different ways. Comedy's use of language demonstrates the pliability of words and their power to defy conventions, question expectations, and highlight inconsistencies. Comedians use language as a knife to dissect social problems via satire, fostering discussion and critical thinking. The relationship between comedy and language emphasizes the use of humor as a tool for fostering relationships, breaking down boundaries, and negotiating the difficulties of intercultural communication. As we chuckle at linguistic shocks and savor the dynamic interplay of humorous language, we see the power of humor to not only amuse but also to illuminate the subtle shades of meaning that influence how we perceive the outside world. In essence, language and humor work together to remind us of the complex relationship between ideas, words, and our common human experience.

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CHAPTER 9

A BRIEF DISCUSSION ON ROMANTIC COMEDY

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ABSTRACT:

This paper delves into the genre of romantic comedy, exploring how it navigates the delicate balance between love and humor. Through an analysis of key characteristics, narrative structures, and cultural influences, the study examines how romantic comedies have evolved over time while retaining their universal appeal. By delving into the interplay between romantic and comedic elements, the paper illuminates how these films explore themes of relationships, personal growth, and societal norms. This paper argues that romantic comedies offer audiences a unique space where laughter and love intertwine, creating narratives that celebrate the complexities of human connections. Romantic comedies stand as a testament to the enduring fusion of love and laughter, intertwining two fundamental facets of the human experience. These films traverse the intricate landscape of relationships, drawing humor from the quirks, misunderstandings, and vulnerabilities that come with romantic entanglements.

KEYWORDS:

Chemistry, Conflict, Love, Miscommunication, Relationships, Slapstick.

1. INTRODUCTION

In The Courtier, Castiglione expresses his desire to prevent the wit of "civility" from being mistaken for that of professional clowns, saying that "in the first kind of merry talk a man must in his protestation and counterfeiting take care that he be not like common jesters and parasites, and such as with fond matters move men to laugh." Of course, a gentleman should have a sharp sense of humor, but Castiglione is equally concerned with how women are seen when it comes to language. His panelists bring up the issue of raunchy conversation, and an unexpected level of reality shows up. Bernard, M. Although the insult was humorous, since it was delivered in front of ladies, it came out as lewd and should not have been spoken [1], [2].

Then the Lord Gaspar spoke. Pallavicin You will deny women the one pleasure they have in life hearing about such things. And when women have talked to me more often than males, I have been prepared to flush in embarrassment at their comments. This essay is written in conversation style and has various female characters. The Duchess, who is of the greatest class, ends this section of the conversation by urging theorizing men to consider what it means to be a "Gentlewoman equal with the Courtier in virtue," by which she refers to traits like intellect and wit in addition to proper behavior. In the Rosaline-like role of caustic remark, her friend, Lady Emilia, says, "I pray God it fall not to our lot to give this enterprise to any confederate with the Lord Gaspar, lest he fashion us for a gentlewoman of the Court, one that can do naught but look to the kitchen and spin." The women have the last say in the day's debate, sending the gentlemen away to sharpen their minds for the following day's discussions a move that appears to presage Shakespeare's dramaturgy in Love's Labour's Lost. And once she had spoken this, "they all rose

to their feet, taking their respectful departure from the Duchess, and each man withdrew himself to his lodging [3], [4].

Shakespeare's play presents this continuous discussion about language and gender for an audience, some of whom may not have been very literate but who were undoubtedly captivated by the current discussions on education, language, and decorum. The astute young Moth sums up the conventional belief that volubility is a trait of women and that "My father's wit and my mother's tongue assist me!" Wit comes from education. The drama puts this gendered perspective on language and culture to the test before eventually demolishing it.

Act 1 introduces the males, both aristocratic and common. The King's speech at the beginning of the play radiates power and confidence and is based on traditional male ideas. Let the renown that everyone aspires to in their life, When, despite the cormorant eating time, the endeavor of this present breath may purchase That honor which may bate his scythe's sharp edge, and make us heirs of all eternity, Live recorded upon our brass graves, and then favor us in the humiliation of death. Therefore, our late decree must firmly remain in effect. You are valiant victors, because that is what you do: You fight against your own feelings and the vast army of the world's demands. Navarre will be a marvel of the world, and our court will be a little university. How well he's read, the King snidely observes, to argue against reading. Even though Biron is a non-conformist, he enjoys bragging about his language prowess, and he doesn't want to be left out of this exclusive group of men. The entrance of the women into Act 2 contrasts sharply with the start of Act 2. While still elegant, their blank poetry is far more straightforward and uses simple English to emphasize facts rather than ideas or customs. Boyet's flowery terminology is clearly rejected by the Princess in a sneaky jab at his linguistic arrogance [5], [6].

Good Lord Boyet, your painted flourish of admiration is not necessary for my beauty, which is very meek. Beauty is acquired by aesthetic judgment rather than the cheap selling of chapmen's tongues. Less happy to hear you affirm my value Thanks for wanting to be taken seriously. Spending your intelligence in my praise. The lengthy dialogue between the ladies and the lords that follows is notable for its blend of common sense and seductive wit on both sides. Naturally, courting has started. As the men and women engage in a manner akin to a dance, couples sometimes make their way to the front of the stage to converse and share what draws them together with the audience.

The three main clowns, Armado, Moth, and Costard, whose linguistic traits I examined above, take center stage in Act 3's lone scene. It is mostly hilarious gibberish; many of the play's most enduring gags are found here. The focus here is language and how it is used and abused, much like the mid-point moments of many comedies, which have nothing to do with the storyline. Biron appears near the conclusion of the action, and the tiny issue with the two love letters is started by the illiterate Costard, who is happy to get both a "remuneration" and a "gardon" for his efforts. The scene concludes with Biron standing by himself on stage and spouting a soliloquy that is both sexist and self-reproachful: "And I, forsooth, in love!" The subtext of the soliloquy is that even for this arrogant scholar, nature has triumphed over nurture when it comes to sexual desire. The women seem to be completely at ease in nature in the following scenario. They are ostensibly going hunting, but the setting is actually a chance for them to display their wit and engage in intimate conversation. Boyet is the sole gentleman in the Princess's entourage and is obviously slightly effeminate, making him a safe choice. He gives the females signals to engage in lengthy raunchy conversation and double entendre.

This moment would have likely been appreciated by Castiglione, and a historical staging would even have Boyet dressed as The Courtier's author. The moment that follows, in which all the lords acknowledge that they are victims of love, provides still another stark contrast. Since 1.1's pompous assertions of superhuman restraint, a lot has changed. As each lord enters the stage, starting with the still-self-disgusted Biron, it becomes obvious that they are all aware actors of literary views. Each lord enters, believing himself to be alone himself, and takes the opportunity to indulge himself by reading aloud the poem he is composing to his lady-love. However, he swiftly hides, overhearing the next lord's poetical attempts.

The end effect is ludicrous, with four adult guys scrambling to conceal on a stage that is gradually being covered in discarded pieces of paper. The arrogant Biron, who believes he is untouchable, haughtily "steps forth to whip hypocrisy," but is quickly humiliated even more by the entrance of Jaquenetta and Costard with Biron's letter to Rosaline. The young guys eventually come to terms with the fact that love has triumphed over them all as a consequence of this expose moment. The King requests that Biron utilize his rhetorical abilities to "prove / Our loving lawful and our faith not torn," and Biron responds by delivering a protracted speech in a pseudo-legal blank-verse form. As a result of his speech, which includes the phrase "Have at you then, affection's men-at-arms," they opt to be "soldiers" for love rather than against it. The males are to entertain the women with "revels, dances, masques, and merry hours." If, as is frequent in shows, the "Russians," wearing thick artificial beards and boots, undertake a cossack dance, this new kind of exhibitionism might result in very humorous outcomes [7], [8].

The women effortlessly bam-boozle the lords by disguising themselves as each other's 'favours' and wearing them as they engage in clever conversation with the males, making the lords' efforts seem like child's play. This raises the important issue of how well-acquainted these males are with the women they profess to love in particular; in reality, they still have a long way to go before they merit acceptance by the more mature women. "We are wise girls to mock our lovers so," the Princess quips. The peculiar statement Rosaline makes a short while later, "Since you are strangers, and you just happened to come here by chance, we'll not be nice," is motivated by this perspective. Hold hands. We are not dancing. In the comedies that are still to be written, dancing is a symbol of mutual harmony and compatibility where we witness characters who 'fit' one other. 'I won't dance, don't ask me' is one of Jerome Kern's best tunes and appears in the Fred Astaire and Ginger Rogers movie Roberta. Although the viewer knows that Fred and Ginger will end up together, Fred's character needs to mature significantly before the celebratory dance at the conclusion of the movie. Here, the King asks incomprehensibly, "Why take we hands then?" Rosaline responds, "Only to part friends," with a kindness and wisdom that he is yet unable to match. Biron, speaking for all the men, admits the ladies' superiority in "wit" when they disclose that they were not duped by the "Russians" and that they were also disguised. He also promises to avoid rhetoric and other efforts by males to seem impressive. All fourteen lines of it are flawless Shakespearean sonnets; Biron, it appears, can't help himself. Russet yeas and honest kersey noes, an ironically fancy metaphor that purports to express the preference for plainness, is a demonstration of how impossible it is to speak in the courtly mode, or in fact in any mode where one wants to communicate persuasively. Rosaline, maybe a little weary, needs to remind Biron that despite his seeming direct speaking, he still uses trendy French expressions like "Sans "sans," I implore you.

The play is coming to a close when two things happen. First, the clowns put up a performance for the gentle- people, much as in the soon-to-be-written Midsummer Night's Dream. The Nine

Worthies, a procession of historical figures, are the focus of their performance, which serves as a tribute to the betters' culture and the concept of "fame" that the lords sought at the play's beginning. It comes as no surprise that the play swiftly devolves into a wild farce, with the potential for an onstage brawl between Costard and Don Armado, the two men vying for Jaquenetta. As the farce's braggart soldier usually does, Armado escapes the conflict by arguing that he cannot fight while wearing a shirt since he is not wearing one. This is a great concluding flourish of sophistry. The Princess's father has passed away, and this is followed by another utterly unanticipated incident when messenger Marcade' from the French court comes. He delivers this information in two and a half lines in utterly simple language. Death has arrived at the comedy feast, totally changing the tone of the performance. Death is a rejection of language, which is one of the many things that makes us human. The King uses an insensitive and evasive retreat to public language to try to absorb the incident and control the consequences.

This is lengthy and pointless language, the Princess responds, "I do not understand you." Biron, the most intellectual of the guys, is left to attempt to remedy the problem. Though it seems that he is unable to stop talking once he has the chance to speak, as per usual, "Honest plain words best pierce the ear of grief" The speech swiftly transitions into a crude and very hyperbolic statement of love on behalf of all the males. The Queen leads the women's answer, which states that all the lords must wait a year and a day before continuing their wooing. A year, of course, is an acceptable time of grieving for the death of a monarch. This is a more socially responsible version of the men's initial intentions to spend three years isolation. In that period, each of the guys will develop and become prepared for the marriage that often occurs at the conclusion of a comedy. Biron highlights Shakespeare's boldness in his stalled finale, which rejects the comfort of the genre.

2. DISCUSSION

Much Ado About Nothing, As You Like It, and Twelfth Night collectively define what we now think of as the essence of "romantic comedy," a genre that is still powerful today. Love's Labour's Lost affectionately parodied the conventional trials of young lovers in the ancient genre of comedy, ending with surprising disappointment for the courtly characters. The three were all composed during the years of 1599 and 1600. In this kind of fiction, the lovers do eventually come together, but only after overcoming obstacles brought much more by internal psychological hurdles than by external issues. According to G. K. Hunter, romance is "that comic form in which the complex of plot and character is read primarily in terms of character space is given for ethical choice and the contemplation of values" (G. K. Hunter, Romance: "That Comic Form").

However, he goes on to say that although it could aid performers in their character's "journey," the idea of character "development" is not a concept that is applicable. "We may say that we come to know such people, but what we know is that they are carried to their fates rather than people who achieve them,"1 The idea of the enigmatic deeds of destiny as well as journeys into the realm of the emotions are conjured up by romance. Shakespearean romantic comedy is what you get when you put this in the typical comic format with its assurance of a happy ending for the young lovers and justice meted out to any evildoers. These plays' narratives often center on the intoxicating and perplexing sensation of falling in love as well as the complications brought on by gender norms and expectations. The characters use witty language as a means of coping with both the attraction and the dread of falling in love, which we saw anatomized in Love's Labor's Lost. Shakespeare's choice to emphasize the emotional lives of the main female

character and make her narrative the emphasis of the play is most innovative in terms of theatrical convention. Although, as we have seen, there are moments of amazing eloquence for the female characters, he never really strays from the dominant concentration on the male characters in any of his early comedies. The three romantic comedies that are the subject of this discussion provide three of the finest female parts in dramatic literature. Beatrice, Rosalind, and Viola all speak in ways that no other dramatic heroine has ever done [9], [10].

The comedy genre in Hollywood continues to be dominated by romantic comedies. The audience expects the two 'stars' to end up together, with their charismatic performances frequently climaxing, just as in 1600, with a passionate dance number. This expectation extends from the wonderful 1930s films starring Fred Astaire and Ginger Rogers, which combined acerbic witty exchanges with sublimely sensual dance routines, to more quirky recent films like When Harry Met Sally or My Best Friend's Wedding. Shakespeare's creative progression is clearly shown by the less ecstatic way Twelfth Night closes, as I argue near the conclusion of this essay. In reality, Shakespeare challenged several of the genre's underlying presumptions even while he was developing it. The first is heterosexuality, or the attraction between Jack and Jill despite their opposing genders on a physical and emotional level. Shakespeare purposefully makes the fact that his female characters are represented by boys a significant element of the storyline in two of these three plays. Rosalind and Viola, for example, conceal their 'feminine' identities as boys in order, ironically, to continue pursuing their unexpectedly unobservant objects of desire. Beatrice, I would argue, places herself in her society as an unfeminine woman even though she wears female clothing, making her in actuality just as much of an oppressed "outsider" as Viola or Rosalind. The events of these plays repeatedly challenge the notion that it is simple and natural for a boy and a girl who are ready to fall in love to instantly recognize each other and that all they need to do is get beyond parental, societal, and economical obstacles.

Second, as I've already mentioned, Shakespeare decides to make the woman's experience the emotional center of the play. As a result, the audience learns about the woman's emotions much more intimately than they do about the feelings of the male characters, whose initial displays of love tend to all lean toward clichéd performances. Shakespearean romantic comedy especially differs from previous popular 'romances' in this regard. In those earlier 'romances,' the hero generally needs to attempt to get the lady he has seen or barely seen, and he enjoys writing poetry about her to persuade us of his great love. Shakespeare usually uses the stories from these classic romances, but he adds one significant change: he puts the experience of the female protagonist, the heroine, in the spotlight so that we can see and hear her thoughts and emotional struggle.

A Lot of Fuss for Nothing

One of the rare comedies by Shakespeare that is situated in a 'real' place in this instance, Messina in Sicily is Much Ado About Nothing. The affluent local family and their slaves, the townspeople, and the visiting troops all provide the audience with opportunities to draw parallels between what they are seeing on stage and the norms and behaviors of their own society. In other words, this is not a civilization where a female can pose as a guy and mislead everyone; it is too small of a group for that. Everyone is aware of each other's affairs, and if they are not, they make it up. There is a lot of gossip, most of it based on overhearing or on 'noting' watching and forming an assessment that may or may not be accurate. The phrase "noting" appears often throughout the play.

Two princes, Don Pedro and his bastard brother, who are naturally shown deference by everyone, are among the guests in the play's realistic society, which is one where the behavior of the gentlefolk is governed by stringent traditions, notably surrounding gender. perhaps almost everyone by using language freely and treating people in authority above them as equals, Beatrice and Benedick reveal their unconventionality. This does not go unnoticed by their friends, and a large part of their labor throughout the course of the play is to reduce Beatrice and Benedick to size so that they may blend in with "normal" society as a married couple. In actuality, their ultimate admission of their love for one another and the need of marriage injects their rebellious spirit into society, revitalizing it. This drama celebrates the sexual success of the brightest, which has an evolutionary drive of sorts. The play highlights the danger of such behaviors in a community Don John pulls out its dark side using the same techniques, but it also shows how the more traditional members of the play's society must participate in lying and gossip, which they are glad to do. Claudio and Hero are a typical couple; therefore, it stands to reason that the vile's destructive intents are strongest against them since they lack a strong sense of who they are as individuals to serve as a shield. Claudio is a young soldier who obviously idolizes his commander, the excellent prince Don Pedro, and finds safety in the military's all-male hierarchy. The only child of a bereaved father, Hero is obligated to consult and abide by his wishes in all things. Beatrice, on the other hand, is Leonato's niece and a "poor relation" who lacks any close surviving relatives to attempt to rein in her outrageous behavior and humor. Benedick is an upper-class soldier who enjoys playing the fool, but other than that, we know little about him.

Instead of the rebellious Beatrice and Benedick, the traditional pair Claudio and Hero's narrative represents an ancient mythology of romance and love. Its underlying patriarchal mindset serves as both an emotional and behavioral motivator. Claudio starts by placing Hero, as it were, on a pedestal and praising him as an item whose value can be determined by the sight. Benedick, in an effort to satirically deflate Claudio's Petrarchan exaggeration, responds, "I can see yet without spectacles, and yet I see no such matter." However, Claudio seems to think that 'noting' and 'looking' are sufficient; he doesn't appear to need to get to know her personally because all that counts is that she is attractive, healthy, and affluent. By the conclusion of the play's first scene, he has gleefully agreed that Don Pedro, his social superior, would court him under overly as long as Leonato ultimately delivers Hero up to him.

Claudio believes that his prince and commanding officer is a more effective wooer than he could be due to his unquestioning loyalty to social structure. This theory's flaws quickly become clear. When Claudio believes Don Pedro has taken his treasure, he becomes enraged and pitiful. He comforts himself with a collection of misanthropic generalizations, but he doesn't seem to be able to internalize them, since he spends the most of the remainder of the play not relying on his own judgment or the person he is in love with. Claudio is rendered speechless and Hero remains mute as the prince explains the proxy wooing procedure. Beatrice breaks the awkward pause by emphasizing how odd it is that no one in the audience has ever heard Claudio and Hero converse. "Speak, count, 'tis your cue," she orders the confused pair. "Speak, cousin, or stop his mouth with a kiss, and let not him speak either." No contact or effort is made to get to know the pair as young lovers before the betrothal is done. Hero is essentially a silent product in this moment, given to the prince by her father before being given to Claudio.

These lectures vehemently denounce what Claudio sees as a disconnect between Hero's outward appearance his "signs and shows" and reality. His seeming "reality" in this instance, however, is

only another Don John-created "seeming." Hero still seldom says a word to her fiancé. The dominant men Leonato and Don Pedro answer most often, finally being joined by the friar and his scheme to act as if she is dead - the ultimate hush. Hero, though, has been rather loud in the scenes with her female friends; she does not lack language skills; rather, she is used to hearing males speak for or about her. In the second section of this scene, with only Beatrice and Benedick on stage, Beatrice speaks up for all women and her silent and defamed cousin. Even after learning that Hero has been defamed, Claudio is unable to verbally break free of his cultural tendency to judge people based only on their outward looks. Sweet Hero, your image is now visible in the striking resemblance that I first adored. The unintentional irony with which he talks here is extended graphically when he executes his atonement ritual by parading about "Hero's monument" as a lover who has been broken-hearted while singing and performing poetry. The pedestal is now vacant. Naturally, he accepts Leonato's offer of a "new" wife without ever seeing her face, much less conversing with her. Claudio appears to have learned nothing at all because he continues to operate within the traditional gender and social relations model, which allows one to perform "being a lover" by employing courtly love tropes of admiration from a safe distance. Their short last encounter is depressing. The viewers may be curious about what will happen to this couple that seldom ever communicates.

3. CONCLUSION

As we examine romantic comedy, we see how it can portray love in a sympathetic and humorous way, enabling viewers to emotionally identify with individuals and their adventures. These movies, which range from vintage screwball comedy to recent explorations of modern romance, cross cultural barriers to provide a common place where universal emotions are greeted with contagious laughter. Romantic comedies serve as a reminder of the transformational power of love and the reviving benefits of laughter in a world that is sometimes complicated and difficult. They weave the two together to produce stories that are a reflection of our own ambitions, weaknesses, and goals. Romantic comedies carve out a unique space in the cinematic landscape by highlighting the pleasure and turmoil of relationships a space where the human heart jives to the beat of laughter and where love is lighted by the brightness of a sincere grin.

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CHAPTER 10

MERRY WAR OF BEATRICE AND BENEDICK

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ABSTRACT:

This paper delves into the witty and spirited relationship between Beatrice and Benedick in William Shakespeare's "Much Ado About Nothing." Through an analysis of their verbal sparring, shifting dynamics, and eventual reconciliation, the study examines how their banter contributes to both the comedic and thematic dimensions of the play. By exploring the underlying emotions beneath their wordplay, the paper delves into the portrayal of gender roles, social norms, and the power of language in shaping relationships. This paper argues that the 'merry war' of Beatrice and Benedick offers insights into the complexities of love, identity, and societal expectations. The 'merry war' of Beatrice and Benedick stands as a testament to the artistry of Shakespeare in capturing the intricate dance of love and wit. Their spirited verbal exchanges, laden with puns, innuendos, and playful jabs, exemplify the dynamic interplay between attraction and resistance. As their relationship progresses from repartee to heartfelt revelations, Beatrice and Benedick's journey highlights the transformative potential of honest communication.

KEYWORDS:

Banter, Beatrice, Benedick, Comedy, Deception, Dueling Wits, Love-Hate Relationship.

1. INTRODUCTION

Beatrice and Benedick, the other amorous pair in the play, never stop talking and bickering, demonstrating to one another their intelligence, vigor, and compatibility, thus there is no need for such questioning. The poor messenger is genuinely unable to comprehend what she is asking. She then said, "I pray you; how many has he eaten and killed in these wars?" Leonato needs to step in and say, "You must not, sir, misinterpret my niece there is a sort of merry conflict betwixt Signor Benedick and her they never meet but there is a fight of wit between them. "But how many hath he killed?" for, after all, I vowed to eat all of his kills. It is interesting that he used military analogies in this passage because it implies that Beatrice thinks in an unfeminine, male manner. Beatrice's vocabulary is remarkable throughout the play, sometimes bordering on the impolite, and it attracts attention to her in a manner akin to the clown's witty appeal to the audience, both onstage and off. The purpose of Benedick's verbal riffs is the same; they serve as a pair of clowns who defy accepted norms of behavior [1], [2].

When they first meet in the play, they exchange insults and quips that make this function very evident to the audience. The play's opening scene has a pivotal moment that the average audience members watch as if they are at a master's tennis tournament not a love match, but one that goes all the way to deuce until Benedick cracks the winning ace. This is how it starts: by arresting indecency. The fact that both speakers utilize the lyrical words "Lady Disdain" and "Courtesy" as derisive brickbats should have been obvious to the play's original audience. Both of them would much prefer be exchanging insults than engaging in the latter mindset, in particular. Although this would indicate that Beatrice is a shrew, Benedick is no Petruchio, no tamer he lacks either

the proprietorial or the intimidating mentality and instead simply declares, "I have done," to end this initial rally.

In order to create a backstory for Beatrice that includes a previous relationship with Benedick, many actresses who play the role have taken the hint provided in the last line of this exchange, "I know you of old," and used it to their advantage. At a tense point in conversation with Don Pedro, she even admits that Benedick "once before won of me, with false dice." This ostensibly shows that the actors playing Beatrice and Benedick should be played as being older than the innocent Claudio and Hero and that they are aware of the perils of love. The conversation also demonstrates that Beatrice is not a shrew. Despite Benedick's assertion that there is a poignant, awkward moment in which Don Pedro becomes so enamored of her vitality that he makes an impulsive proposal to her, Beatrice's embarrassed response is, of course, true Don Pedro cannot wed a fatherless commoner. He describes her as "pleasant-spirited," which is exactly how she describes herself as well: "born to speak all mirth and no matter," maybe, but also born beneath a dancing star. She was a great bride for Benedick, Don Pedro says to his friends, maybe in an effort to protect himself.

By the conclusion of this scene, the plan to "bring Signor Benedick and the Lady Beatrice into a mountain of affection, the one with the other" is agreed upon. Audiences both on and off stage have heard them vow that they would not get married because, implicitly, doing so would require them to act "normally," to accept the patriarchal narrative, and to renounce their individuality. They are nonetheless predisposed to the inevitable fall that we all know is coming what we could refer to as the fall from an illusion of freedom into the confines of a genre that insists on ending in marriages as clown-like characters with an overweening sense of self. Both "gulling" scenes in which regular people team together to deceive the overly intelligent are humorous. Shakespeare's writing differs from theirs in that he does not just repeat the joke. Technically speaking, Beatrice's scene is completely in blank verse whereas Benedick's is nearly entirely in prose. This aesthetic disparity forces an emotional contrast [3], [4].

Benedick has several opportunities to be silly in his part. He starts out by engaging the audience in a protracted stand-up performance that begins with a gripe about Claudio's transition into a traditional lover and concludes with a fantasy about his own ideal lady, who is really a little more grounded. She must be wealthy, that much is clear; otherwise, I won't be moral; otherwise, I won't devalue her beauty; otherwise, I won't see her as kind; otherwise, I won't allow the nobility to approach me; otherwise, I won't accept her as an angel of intelligent speech or a talented musician; and her hair must be the color that God chooses. The actor playing Benedick gets several possibilities for physical jokes and pratfalls as he then hides while attempting to listen in on Claudio, Don Pedro, and Leonato's dialogue. The action is eventually framed by another stand-up monologue in which this clownish character, now playing a lover, explains to the audience why he made the about-face. They know the truth about this from Hero, and they seem to feel sorry for the woman since it seems her feelings are fully focused toward me. This cannot be a ploy. Why, it must be reciprocated I hear how I'm being criticized, they say I'll carry myself proudly if I sense the love coming from her, they say too, that she would prefer to die than show any sign of affection I never thought to marry, I mustn't seem proud, happy are they who hear their criticisms, and can put them to right they say the lady is fair, 'tis a truth, I can bear them witness and virtuous, 'tis so, In his youth, a guy enjoys foods that as he ages, he finds intolerable. Should quips and words, as well as these mental paper bullets, impress a guy from his humor

career? No, humanity must populate the earth. I didn't believe I should live till I was married when I swore I would pass away single.

The audience witnesses how Benedick has come to a new perspective of himself and the world as a result of his companions' amateur theatrical production. The world must, after all, "be peopled," so why not by funny, clever characters? This understanding does not rob him of his creative wit and linguistic energy, but rather finds a positive function for them. While Beatrice must also conceal and respond to what she hears in her gulling moment, she is afforded far less chance for humor. The blank poetry of the scene conveys a more solemn atmosphere than the prose of Benedick's monologue, and Beatrice is really quiet until her last soliloquy — unlike Benedick – she makes no interjections. When she does talk, it takes the shape of the last 10 lines of a sonnet by Shakespeare, complete with the sonnet's customary intricate rhyme structure and unusual psychological disclosures [5], [6].

Instead of the audience, who are privileged bystanders of her emotional life, the speech is directed to her inner self and the absent Benedick, exactly as we sometimes believe while reading Shakespeare's own astonishing run of sonnets. Only after the agonizing scene of the public collapse of Claudio and Hero's wedding, when he talks to her so abhorrently that she is left for dead, is the pair finally able to express their true affections for one another. The incongruous couples get together as a result of the collapse of customary frameworks. When Beatrice and Benedick are finally left alone on stage, we hear a dialogue that is both an elegant love scene and a spelling-out of the unavoidable social imperatives of gender, as they were then conceived men must fight, and women must weep. Benedick also notes that she has been crying "all this while." Beatrice's surprising demand that Benedick murder Claudio to show his love for her is a desperate admission of the strength of this ideology, especially the pernicious idea of honor [7], [8].

Fortunately, comic traditions make sure that the truth is out before Benedick and Claudio square off. Despite Benedick's sporadic half-hearted attempts at poetry and song and the final scene's rev- elation of "halting sonnets" by both of them, the warm and witty conversation of the now acknowledged lovers in 5.2 reassures us that they have not fallen victim to the old model of distant fantasizing. They stand for a new breed of mature, self-assured lovers who appreciate one another's presence. They admit, "Thou and I are too wise to woo peaceably." Both of the roles that these two characters have played as clown-like "entertainers" on the edge of traditional society and as role models for a contemporary kind of romance that expresses mutual desire via witty banter are united in their last meeting at the play's conclusion. The long-awaited kiss is eventually given to the audience with Benedick's "Peace, I will stop your mouth." However, its implication is vague, since Beatrice practically shuts her lips after saying this. Benedick continues to speak throughout the play, establishing himself as the new dominating male and the figurehead of the younger generation by demanding dancing, impertinently instructing the prince to "Get thee a wife," and promising to come up with "brave punishments" for Don John.

The little society in the play may have gained some insight into the perilous influence of rumors and gossip, but nothing has actually changed, and at the play's conclusion, it looks forward to its replication in the next generation. Much Ado may have a novel model of gender relations that seems transgression, even revolutionary, but it ultimately reintegrates the transgressive couple's energy into its social order. This is represented by the play's closing dance, which Benedick states is meant to "lighten our own hearts and our wives' heels" This is in stark contrast to the

tensions of the play's opening movement's false masked dance, in which all connections were poisoned by concealment.

2. DISCUSSION

As You Like It is structured on a symbolic contrast between the court and the country, which is recognizable to Elizabethan audiences, as opposed to the genuine society of Much Ado's Messina. One of the most well-liked literary genres of the Elizabethan period, the pastoral, was built on this contradiction. It may be found in sonnets, ballads, verse conversations or eclogues, including a significant work by Edmund Spenser, the foremost non-dramatic poet of the day, and in books like Thomas Lodge's Rosalynde, the inspiration for Shakespeare's play. It compared the behavior of the educated men and ladies of the court with the life of idealized shepherds and shepherdesses. Each of them claimed to be envious of the other's simple or affluent existence in the courts.

Shakespeare used this method of playwriting in 1599 to capitalize on the familiarity of his audience. However, he expanded on it in ways that they could not have foreseen, chiefly by combining it with his own concerns in gender politics, a subject he had started delving into in the comedies he had written up to this point. More so than for its criticism of pastoral customs, As You Like It is today known for the compelling portrayal of the cross-dressing Rosalind. As You Like It may be seen as a comprehensive deconstruction of the governing mechanisms of the social construction of gender if it can be argued that Shakespeare is enacting them in Much Ado About Nothing. Shakespeare stages the fluidity of gender-construction for our education and enjoyment by having Rosalind self-consciously and amusingly play the female playing the guy playing the girl - and, of course, initially it was a boy actor playing the girl Rosalind. Rosalind, the protagonist of As You Like It and the cousin and best friend of Celia, the younger lady who follows more traditional social norms, is on the perimeter of Leonato's home, much as Beatrice is, and crucially, is fatherless. Once again, this position on the fringe permits behavior that the conventional female would not be able to. But then something unexpected happens. Although much of the rest of the play is devoted to the cross-dressed Rosalind's double-disguised wooing of Orlando, there is also a deployment of the theme of sisterhood - the strong and mutually supportive bonds, going back to childhood. This is because at the end of Act 1, when Rosalind has been banished simply for being her exiled father's daughter, Celia declares that she will not play the obedient daughter but instead will run away with Rosalind, Celia serves in this sisterly capacity throughout the play, as well as that of a traditional feminine and polite young lady who tries to control Rosalind's cross-dressed indecorum's excesses [9], [10].

Political violence vs the pastoral ideal

The play opens with a fight between two brothers, Orlando, the dispossessed youngest son, and Oliver, the older brother who has claimed all of their father's inheritance. This means that it starts with the stereotypically masculine concerns of the folktale narrative, as Le Beau puts it: "There comes an old man and his three sons." The entirety of Act 1 is set in this world of male power and the violence that goes along with it, from Orlando's attack on his brother in a fit of rage just forty lines into the play to his match with the notoriously violent Charles the wrestler in 1.2 to Duke Frederick's tyrannical expulsion of Rosalind. Rosalind and Celia make important choices concerning their clothes, and by extension, their public identities, when they decide to depart from this repressive, male-dominated milieu and go to the Forest of Arden. Rosalind chooses to present herself as a manly hunter with overtones of Comedian's Capitano. Celia makes the

decision to dress herself "in poor and mean attire, and with a kind of umber smirch face" in order to drastically lower her social standing while yet maintaining her femininity.

According to Jaques, whether in "country, city, or court," it appears impossible for people to refrain from using violence. The link is maintained evident in the audience's consciousness when the drama momentarily returns to Duke Frederick and his bullying and Oliver and his homicidal preparations for Orlando. When Rosalind and Celia first arrive in the forest in 2.4, disguised, and decide to pose as cottagers and sheep caretakers while speaking with a shepherd, it is a very critical turning point. Hunting is a considerably more aggressive career than shepherding, which is connected to female-focused jobs like spinning and weaving. From this point on, Rosalind adopts a "shep-herd" appearance without the use of combat weapons, and we see that Celia has created a virtue out of her social mobility by becoming a landowner, a businesswoman, and the kind face of emerging capitalism. She tells Corin, "We will fix your salaries. I like being here and would happily squander time there. She won't have to work herself, of course, as she is the company's owner and Corin's boss. Celia has created a plausible, though utopian, representation of the pastoral literary imagination.

The drama momentarily returns to themes of male violence when Orlando discovers Duke Senior and his troops eating and demands food with a drawn sword in order to emphasize this political point. As soon as he realizes there is no need for this, he tenderly feeds and carries his old servant Adam onto the stage, creating a beautiful picture of feminine care. "Like a doe," he says, "I go to find my fawn/And give it food." However, despite the court-in-exile's apparent predilection for non-violent methods, there is a brief late scene that glorifies the brutal slaughter of deer during the hunt. The chorus of the victorious hunting song is contradictory: "The horn, the horn, the lusty horn, / Is not a thing to laugh to scorn," alludes to both the hunter's triumphal headgear and the horns of the cuckold, which are always a possibility. The social order dominated by males is precarious and always susceptible to the fight for power among men.

As a postscript to this part of the play's plot, it's important to note that Oliver, who has now repented, appears extremely late in the play. He claims that his brother Orlando rescued him from being devoured by a lioness when he was homeless and alone. He claims that Orlando could have abandoned him, but goodness and nature forced him to fight the lioness instead. Orlando has appropriately used his manly might to aid the underprivileged rather than seek retribution for his brother's earlier wrongdoings. In the renovations that the play's conclusion foreshadows, he will become a fine husband and a leader of the neighborhood. Along with her physical transformation from court lady to hunter to shep-herd boy, Rosalind also undergoes a behavioral transformation from the less talkative and marginally more reserved of the two girls in Act 1 to the eloquently witty and outrageously flirtatious Ganymede for the play's final four acts. The shift in attire, gender, and circumstance can lead us to believe that her "true self" has been liberated. Or, we might just say that she is taking advantage of the chance to engage in extensive conversation and assume the initiative in a romantic setting while in the Forest of Arden, a brief haven of freedom. She is free from traditional ideas of femininity for the first time in her life. It may be argued that the original theatrical audience was witnessing—possibly for the first time the sight of a woman dominating the dialogue but free of the idea that this is 'shrewish' behavior.

Rosalind's portrayal of the androgynous Ganymede is especially notable during her moments while she is courting Orlando. They carry out their operations via a free-wheeling, funny, and

intelligent critique of Petrarchanism. Romantic relationships in popular literature are governed by the rules of courtly love; they are dependable producers of sighs, sobbing, insanity, obsession everything that young Silvius suffers for Phebe's unrequited love, and everything that, luckily, Orlando is not. He doesn't have a thin cheek, an uncared-for beard, undone underwear, or untied shoes. Orlando is a healthy young man who is motivated by a desire to do something to channel his enthusiasm, despite his flaws as a poet (we have heard his agonizing lyrics to Rosalind). He is thus willing to help Rosalind with her scheme to pose as his lady love and therefore "cure" him of his obsession. By the conclusion of this scene, despite his initial declaration that "I would not be cured, youth," he has fallen in to Rosalind's persuasive insistence on providing him with a replacement for his missing lover. We must return to the beginning of the action, before Orlando even enters, to see how this situation developed.

We see and hear a Rosalind who is just as wildly in love as Orlando is throughout the lengthy initial conversation between Rosalind and Celia. She cannot write poetry or "abuse" trees as a courtly lover might; her only alternative is to converse with or yell at her closest friend. rosAlinD Good my complexion, do you believe that even though I am caparisoned like a man, I have a doublet and hose in my disposition? The intensity of her words, its piled-up unsolved questions, and its absurd analogies burst like a fireworks display. A South Sea of discovery is one additional inch of delay. Please identify the person immediately and talk clearly. I wish you could stutter so that you might spit this hidden guy out of your mouth as wine spills out of a bottle with a little opening, either too much at once or none at all. I beg you to remove the cork so that I may swallow your news. This drive causes her to greet Orlando "like a saucy lackey" and start their first lengthy, amusing conversation. It doesn't seem to matter what they speak about as long as they demonstrate to one another their vitality, wit, and compatibility as a pair. They lack Beatrice and Benedick's history; thus, their conversation is filled with joy rather than spikiness. Orlando now has a conversation partner, and unquestionably more entertaining than the serious discourse of the exiled Duke and the depressed Jaques.

While still propelled by the same linguistic intensity, their second wooing scene, at 4.1, is more tense. This time, it is preceded by a little tense exchange between Jaques and Rosalind. Rosalind complains about Orlando's tardiness; he offers to kiss her; he expresses his dissatisfaction and makes a Petrarchan-like threat to "die." Rosalind responds with yet another spectacular speech, criticizing the whole courtly love literature tradition for its lack of emotional truth. No, faith, perish by counsel. The world is about 6,000 years old, yet not a single man has ever perished in his own person, videlicet, as a result of love. Troilus had his brains dashed out with a Grecian club, yet he did what he could to die before, and he is one of the patterns of love; Leander, he would have lived many a fair year though Hero had turned nun, if it had not been for a hot midsummer night, for, good youth, he went but forth to wash him in the Hellespont and, being taken with the cramp, was drowned, and the foolish chroniclers of that age found it was Hero of Sestos. But they are all falsehoods. Men have sometimes passed away and been devoured by worms, but not because of love.

Rosalind regains the upper hand thanks to her rhetorical show. Rosalind demands that Celia "marry" them using this as an excuse, and by overriding Celia's protest that she "cannot say the words," Rosalind creates a highly bold theatrical scene. As if it weren't sacrilegious enough, she then makes sure that she and Celia both say the words that the priest would say at the church ceremony. This is followed by excited, possibly slightly embarrassed banter, and when Orlando escapes by claiming to have an appointment with the Duke, Rosalind once more expresses the

intensity of her love to her confidante, the furious Celia. Orlando eventually comes to the realization that he can no longer survive by thinking or fantasizing. Rosalind proposes to put a halt to the play's "idle talking" with the use of "magic," which the audience recognizes as theatrical, to be "set before your eyes. As human as she is. It is thus time for the unveiling of truth, an action that can only be brought about by her. She may have realized her own strength, her 'unfeminine' energy that can be used to good effect in a society where patriarchal control, at least momentarily, doesn't totally reign, as a result of her liberation into beautiful, bold speech.

This ending has a bitter but inescapable irony. Even if comedy enjoys the happenings of a momentarily unbalanced world, it is ultimately conservative in that its goal is to revive the social status quo by reincorporating the energy of the 'outlandish,' particularly via the institution of marriage. Rosalind remains mute until the play's conclusion when she resurfaces in female attire and performs the traditional reassignment of herself before her amazed father and husband. Shakespeare, however, has one more theatrical ploy up his sleeve. There is also the customary dance, which is led by the recently recovered Duke Senior. Rosalind's remarkable, unexpected, and impolite epilogue follows. Rosalind says, "My way is to conjure you, and I'll start with the women. It is not fashionable to see the lady the epilogue; however, it is no more unhandsome than to see the lord the prologue." For the love you have for men, I beg of you, O ladies, to enjoy this play as much as possible. And I charge you, O men, for your love of women I can tell by your sighs that none of you despise them so that the play may be amusing between you and the ladies. If I were a woman, I would kiss every single one of you if your beards, complexions, and breaths did not offend me. And I'm certain that everyone who has a nice beard, a pretty face, or pleasant breath will accept my gracious invitation to say goodbye when I bow. Shakespearean epilogues often serve as a "bridge" to return the audience to the real world, but this one actually returns us to the play's universe, where gender is ambiguous and based solely on the performer's decision. The audience is left enjoying their confusion while being focused on the charming performance of the Rosalind actor.

Furthermore, Touchstone falls in love with Audrey, a country lass who is the exact antithesis of "poetical" and doesn't even understand what the phrase "Is it honest in deed and word?" means. Is what they say true? Obviously not! Touchstone acknowledges that when it comes to loves, "the truest poetry is the most feigning." Some audience members may find this brief foray into literary theory to be resonant, and they may briefly consider how they are currently being subjected to the "feigning" power of Shakespeare's language, the "feigning" power of actors, and the peculiar emotional truth that this situation can produce. The sad satirist Jaques is the only one to respond to Touchstone and his professional function intellectually. He is seeing, along with the audience, the scene between Audrey and Touchstone that was just mentioned, and he steps in to stop this lust-driven marriage that is socially unacceptable.

For Jaques, this is more of a dream than a realistic possibility since none of his sermonizing, not even the well-known "All the world's a stage" speech, affects the play's storyline. In other words, he is already a spectator and commentator, much like Shakespeare's clowns. At the conclusion of the play, he is still single and is not a part of any political or family organization. He is actually closer to playing the clown than he realizes because his morbid observational mind produced the play's most memorable line.4 By equating the theater where this particular event is taking place with the "seven stages" of life, he is asserting the value of art in a similar way to how Touchstone does when he discusses the "feigning" of poetry. Shakespeare most likely composed this play for one of the Globe's first plays, whose proud slogan was "Totus mundus agit histrionem"—all the

world performs parts. The audience has undoubtedly seen Rosalind's highly active "feigning" of the roles of woman, boy, and boy-woman. One song in Much Ado is sung by a character who is specifically hired for the tune, "Sigh no more, ladies." Men have always been deceivers is its subject. The play's male characters' facile assumption that women are naturally deceitful is delightfully ironically countered by the phrase "the fraud of men" (the scam of men). This song is often used in contemporary musicals as the major chorus piece for the final dance, generally without any awareness of its irony.

3. CONCLUSION

The revealing of their frailty underneath the wittiness demonstrates how language, comedy, and emotional heft come together to form a powerful bond. Shakespeare gives us a prism through which to examine both the cultural norms that govern the characters' relationships and the personal complexity of the characters in this humorous war of wits. The' merry conflict' ends up developing into a sincere and lasting attachment, providing as a reminder that underneath the superficiality of banter is the tremendous possibility for understanding, development, and the fulfillment of shared love. In essence, the complicated connection between Beatrice and Benedick goes beyond humor, weaving issues of gender, communication, and honesty into a magnificent tapestry. They negotiate the terrain of their "merry war," illuminating the complex factors that shape interpersonal relationships. This timeless story captures the essence of love's transformational power.

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CHAPTER 11

PROBLEMATIC PLOTS AND ENDINGS CLOWNING AND COMEDY POST-HAMLET

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ABSTRACT:

This paper examines the evolution of problematic plots and unconventional endings in comedic works after Shakespeare's "Hamlet." Focusing on the role of clowning and its impact on comedic narrative structures, the study explores how playwrights and authors experimented with plot complexities, unresolved tensions, and non-traditional conclusions. Through an analysis of comedic works spanning various time periods, the paper investigates how the interplay between humor and unresolved conflict reflects shifts in societal attitudes and artistic expressions. This paper argues that the exploration of problematic plots and endings highlights the elasticity of comedic forms as they respond to evolving cultural and artistic sensibilities. The trajectory of comedic works following "Hamlet" is marked by an intriguing departure from the conventional formula of neat resolutions and tidy endings. Instead, playwrights and authors embraced problematic plots, unresolved conflicts, and endings that leave audiences in a state of contemplation.

KEYWORDS:

Clowning, Comedy, Conflict, Hamlet, Irony, Parody.

1. INTRODUCTION

Similar to this, there are many songs in Twelfth Night, but Feste the clown sings them all. The play's themes are more intricate and fundamental to Robert Armin's character than we have seen with other clowns, according to scholars who note that the part was likely developed for the company's new clown and talented vocalist. He plays music and cracks jokes as part of his professional responsibility in the community. He then plays a song with music by Morley, "O mistress mine, where are you roaming?" with the mournful warning to the aged knights that "Youth's a stuff will not endure." He asks Sir Toby and Sir Andrew, who are having a wonderful time, "Would you have a love-song, or a song of good life?" He then asks them, "Would you have a song of good life?" Feste's second song, which was also particularly ordered by Orsino and is titled "That piece of song, That old and antique song we heard last night," fits Orsino's self-indulgent Petrarchanism thanks to its "sad cypress" and "black coffin" furnishings and assertions that it was "slain by a fair cruel maid" who killed him.

No amount of sarcasm is likely to change the tone of the debate between Orsino and the disguised Viola as they seek their own emotional connection with a coded discussion of "constancy" in love. The actor who plays Feste may select how far he satirizes Orsino's narcissism in his performance. The play contains several more snippets of well-known songs, most of which are about love. Feste's epilogue, which has the folk-like tune "When that I was and a little tiny boy," brings the play to a close. This frank work serves as a link for the audience

to return to the reality they are familiar with, complete with "knaves and thieves," sad marriages, and the miserable London weather, "And the rain it raineth every day [1], [2].

In fact, the play starts with music, with Orsino's famous line, "If music be the food of love, play on." It instantly establishes him as actively playing the courtly lover, luxuriating in his own poetic performance, and genuinely reveling in his lady love's unattainability, as does everything else he says in this first scene. How much more pleasurable it is to use the suffering' of love as a justification for utter passivity. The following scene, in which Viola enters half-drowned and without her beloved brother, serves as a devastating condemnation of this self-indulgence. The play's published opening scene, which centers on the agitated Duke of Illyria, can be just as thematically potent as the practice of inverting the order of these two opening scenes to make Viola the protagonist more prominent. However, this practice is an interesting reflection of feminist-influenced thinking in modern theatre. At the conclusion of the first scene, the lyrical protagonist Viola resolves to hide her sex and pose as her own twin brother, whom she thinks perished. Her choice to cross-dress is more emotional than rational; it is a commemorative gesture that brings with it the customary sorrowful tone of this comedy. Additionally, Viola's narrative is set in a class-based society, which is in contrast to the 'liberty' of Arden. She adores the duke as a page-boy and is then sought by a titled woman as a result. Viola is very restrained in her behavior and her public remarks, in contrast to Rosalind, who orchestrates everything even her father's court-in-exile in the forest. So, in a novel move, she faces the audience and resembles the clown, who is free to address the audience in the "real world," over the edge of the stage [3], [4].

Viola is using the common device of poetic appreciation from a distance in this instance, but by expressing feminine love in a masculine setting, she reinvents it from the inside out. This is really impassioned and expressive in a manner Olivia has obviously never heard before. Alliteration, assonance, and the rhythms of real speech enhance the startling yet straightforward imagery in this poem, which showcases blank verse at its most expressive. This magnificent statement has Olivia speechless and thrust into the realm of genuine yearning, so it's little surprise she says, "You might do much!" So, throughout the play, the high-born lady chases the "page-boy" until Sebastian appears and reinstates the standard heterosexuality of romantic comedy. Shakespeare is following an interest in the ambiguity of gender and the unpredictable nature of love that he had already begun to examine in As You Like It in this play. Olivia is not the first nor the last Twelfth Night character to fall in love with the wrong person. She sends her disapproving servant Malvolio after "Cesario" to give him a love-token, a ring, while she indecently signals her interest in him.

Malvolio peevishly tosses it on the ground when Viola rejects it before departing and giving the stage to Viola, who may now confidently address the audience in her "true" self and deliver a stunning soliloquy. The only other person who knows the truth about her identity, save the captain of the sunken ship, is the sympathetic audience, to whom she is conversing in a very natural, conversational style of blank verse. It's hardly "poetical"; it's full of queries, yells, and fragments of sentences. The strange rhymes make it seem as if there was no hope of simplifying the complex issue. She draws attention to her gender and the difference between her "outside" and her true nature, making her seem like a type of "poor monster," someone out of the ordinary, and literally an outsider. She chooses to remain in this disguise, but by asserting that the complex problems can only be solved with "time," she is, in a clownish way, bringing the audience's focus to the enjoyable experience they are experiencing while watching this performance [5], [6].

Another soliloquy by Viola that may be addressed to the audience in a dramatic manner occurs right in the play's middle. Feste and Viola/Cesario, two wanderers, cross paths. They engage in witty banter as they discuss language, wit, and the relationship between one's personal and professional identity. Feste says, "Who you are, and what you would are out of my welkin - I might say "element," but the word is overused," as he walks away. This signals Viola to turn to the audience and draw attention to how similar these two play characters the clown and the heroine are.

Naturally, Viola must live by her wit in her chosen job as Cesario, which is precisely what she must do. Viola constantly shifts in the audience's perception between the pathos-inducing romantic heroine and the self-aware, self-delighting performer/clown who, like Rosalind, is at the center of her own play because of her duality, which can be seen in both her frequent wordplay and riddling and her purposeful gender ambiguity. What about the clever banter between covert lovers that we've become used to seeing in romantic comedies? Only three scenes feature Viola with Orsino; she shares more with Olivia. Orsino is unlike Benedick; he often speaks in very "poetical" and self-absorbed ways [7], [8].

The audience is brought back to what is undoubtedly the play's most profound emotional connection during Viola's brief last soliloquy, her love for her lost brother. When Antonio saves 3.4 from Sir Andrew at the conclusion of their ridiculous struggle, she is left temporarily at the front of the stage to speak to the audience in rhyme and imagery that evokes both her uncertainty and her feigned optimism. For the first time in the play, Viola is referred to by her real name at this point. Like the twins in The Comedy of Errors, she no longer feels the need to tell riddling jokes or share her innermost thoughts with the audience since she has found happiness. She really doesn't say much more after this in the third act; her last statement is the banal fact that her "maid's garments" are with the sea-captain, who has been held by Olivia's steward, allowing the play to go on to discussing the unresolved Malvolio plot.

Clowns, revelers, and Puritans

Due to its emphasis on the giddiness of love, the flexibility of gender, and the numerous weddings of its finale, critics classify Twelfth Night as a romantic comedy. The play also has a second, equally crucial narrative with Malvolio's humiliation. Malvolio is a servant who is duped into thinking he may rise above his level. The central theme of this story is Elizabethan concern with class. Sir Toby Belch and Sir Andrew Aguecheek, two drunken aristocratic parasites who live in Olivia's household, and Maria, Olivia's "waiting-gentlewoman" and the de facto replacement for the top of the servant hierarchy, are Malvolio's opponents. Maria is prepared to betray her class since she is seeing Sir Toby and will benefit from her support when he marries her at the conclusion of the play.

The play's third scene introduces the revelers, giving them the same dramatic significance as the Orsino plot and the Viola plot, which were introduced in Act 1 scenes 1 and 2, respectively. Their presence produces a vibrant carnivalesque "kitchen" world, the immoral domain of fleshly pleasure. In his introductory remarks, Sir Toby declares, "I am certain that care is an enemy to life." Malvolio, who Maria characterizes to as a "sort of Puritan," favors restraint and obsession with order to this mindless enjoyment. The Puritan movement was gaining ground among city merchants and religious leaders, so this resistance would have resonated especially with the play's earliest audiences. The conflict between the High Anglican royalists and the Puritan-identified parliament party, which resulted in the Civil War, was what would have such a

devastating impact on England in the first half of the seventeenth century. In the latter years of Elizabeth's reign, all of this was still in the future, but the Puritan religious ideology's unique antagonism to traditional customs like folk festivals and church decorations, as well as to theatrical plays, was already evident. Malvolio, whose name means "ill-will," is often dressed in the strict black clothing of the Puritan, which makes his last humiliatingly comical appearance before Olivia in yellow stockings and a cross-garter all the funnier [9], [10].

Her romance stands in stark contrast to anything more along the lines of social realism because of how he gets to this humiliating self-exposure, which is beautifully placed between the events of the Viola storyline. You ramble like tinkers at this hour of the night because you lack intelligence, good manners, and honesty. Do you treat my lady's home like an alehouse, squeaking out your coziers' catches without apology or voicing regret? Do you have any regard for time, place, or people? Malvolio's vanity, his own weakness Olivia had noted that he is "sick of self-love... and taste with a distempered appetite" is used by the roisterers in their excessive, aggressive retaliation for having their pleasure curtailed. He will be duped by this exaggerated perception of himself and unintentionally transformed into a clown for laughs as a result. Although we laugh at his letter incident and his appearance in cross-gartered yellow stockings, the humor in this situation is essentially harsh since we are laughing at the humiliation of a person who is less socially adept than ourselves. The cruel taunting of Malvolio by Feste and Sir Toby when he is imprisoned in the dark house a moment that might have unsettling connotations in contemporary productions—is what finally silences us as Shakespeare explores the full consequences of this viewpoint. The use of sensory deprivation as a form of torture is all too common today, and Malvolio's repeated cries of "I am not mad" and his pleas for light and a way to contact the authorities have a disturbing echo. Finally displaying some emotion, even Sir Toby says, "I wish we were well rid of this knavery."

We must agree with Olivia that "he hath been most notoriously abused" when Malvolio appears at the conclusion of the play, dirty and untidy, and we learn that his letter has not been sent. The carnivalesque operations of untamed urges desire for nonstop parties, for sexual fulfillment, and for class advancement have twisted the tidy family that he has attempted, however strenuously, to keep topsy-turvy. As the community's leaders, Orsino and Olivia work together to maintain peace by pursuing the offender and pleading with him to make amends. Orsino expects the play's love issues to be resolved, but his unyielding departure, with its bleak pledge to "be revenged on the whole pack of you," is a dark note that breaks the peace of the 'golden hour.

2. DISCUSSION

It might be beneficial to consider how clowns' function in a group of plays that can most simply be categorized as "post-comedies" if Shakespeare's romantic comedy heroines and clowns share more similarities than has previously been recognized. Both are liminal characters that can comment on the story's images of order and hierarchy. All's Well That Ends Well, The Winter's Tale, Cymbeline, and The Tempest are some examples of plays. There are clowns in other Shakespearean plays written after 1600, most notably the serpent-bringer in Antony and Cleopatra and the Porter in Macbeth, although they only appear in isolated scenes, despite being essential to the storyline and theme. It's enough to provide one example of this comedic writing style. One of the longest moments in the Shakespearean corpus intended especially for clowns is the introduction of Hamlet 5.1, the "grave-diggers scene." In the Folio edition, it comes just after Gertrude's poetic description of Ophelia's drowning to her brother Laertes. Onstage, the two

clowns are getting ready for Ophelia's funeral. Their discussion about suicide, the law, and class privilege starts as a pun-filled vaudeville performance. The tragic hero is only brought face to face with a complicated vision of mortality by Ophelia's gravedigger, first in the shape of the skull of his childhood playmate and then the freshly-dead body of his insane, suicidal love. Humor, play, and love are all in a horrible condition of entropy in a world that looks essentially corrupt, which is a picture of the civilization that Hamlet once sought to dominate. The grave-diggers in Measure for Measure are realists; they don't bring up the idea of the afterlife in their earthy talk. It may be claimed that all of Shakespeare's post-1600 clowns, beginning with Jaques, are fundamentally atheists since they provide the audience with the reality of the world. The only thing keeping them from being denounced as agents of a rising secularism in an England that was possibly tired of talking about religion at all is their social/theatrical function as approved sarcastic critics.

This viewpoint may assist us in comprehending the dark humour of Measure for Measure, a play that was composed shortly after Hamlet. In this instance, Vienna is a modern metropolis that serves as a blatant proxy for London in Shakespeare's study of a society in a desperate condition of corruption. Because of the adultery and drunkenness of the populace, Vienna is governed by a Duke who is aware that he has lost control of the realm. He makes the decision to skip work and appoints Angelo, a deputy with a reputation for having frosty self-control, in his stead. The Duke, though, continues to observe in secret.

The fact that death occurs right in front of us, without any mention of a hereafter or Christian atonement, fascinates this drama as well. Claudio's remark to his sister impressively captures this mindset when he says that Isabella may rescue him if she gives in to Angelo's passion and lets him steal her virginity. She rejects this degrading treatment, and only the employment of a "bed-trick" can make things right. Angelo has a sexual relationship with Mariana, his ex-fiancée, while secretly thinking Isabella is Isabella. At the conclusion of the play, the Duke proposes marriage to the prospective nun Isabella after public ally humiliating Angelo and forcing him to wed Mariana. As the comedy comes to a close, she doesn't respond, providing another illustration of how the heroine is silenced. Measure for Measure follows the comic book format by concluding with weddings, the seeming resurrection of the dead, and the administration of justice to everyone. However, the weddings are forced, and by the play's conclusion, there is little to no happiness or feeling of societal regeneration.

So where is the humor in this depressing fable? The behavior of the low-life characters, who are given nearly as much stage time as the serious, high-status characters who carry the story, makes up a significant portion of the play. Nearly half of the play's scenes include characters like Lucio, Froth, Pompey, Mistress Overdone, Elbow, Abhorson, and Barnardine. They are inhabitants of bars, brothels, the streets, and prisons, and they are, for the most part, male and female, proud of their capacity for survival and pleasure-seeking. They may be considered Falstaff's offspring. There is plenty about them, therefore, that the audience can relate to, especially because they provide the laughter that the somber tale of Isabella, the Duke, and Angelo peculiarly forgoes. Particularly, Lucio plays a significant role. He is the representative for the joys of the physical life and has numerous memorable meetings with the otherworldly Isabella. He is referred to as a "fantastic" in the Folio's cast-list, which is another way of saying "an improvident young gallant"2. He initially appears to us in chapter 1.2, and it is immediately apparent that he shares the clown's talent for witty banter and clever puns: "Behold, behold, where Madam Mitigation comes." I have brought as many illnesses under her home as I have people. There are several

jokes that refer to the "dolours" those sexual diseases cause. However, Mistress Overdone informs them that their buddy Claudio has been detained and will have his head cut off within three days for having an affair with Madame Julietta. Right away, Lucio leaves to attempt to assist his buddy. This results in his first meeting with novice nun Isabella and a showcase of his gentlemanly traits despite his sleazy habits. Lucio, even if it is a habitual sin for me, I would not. Play with all virgins in this way while using maids to mimic a bird's flight and to joke Tongue far from heart.

As those who feed become full, as flowering time That from the seedness the naked fallow gives To overflowing foison, so her plenteous womb Expresses his full tilth and husbandry, Your brother and his beloved have accepted fewness and truth. Although Lucio never again reaches these literary altitudes, his presence throughout the remainder of the play often exposes his 'fantastic' disguise. For example, he is there for Isabella's initial encounter with Angelo and encourages her to use more poetic language as she pleads for her brother's life. Act 3, Scene 1, when he reappears, he resumes his man-of-the-world persona. He writes in amusing writing, yet while satirizing the flaws of people in authority, he speaks for the listener. Unfortunately for Lucio, he gets too caught up in his own brilliance, and the next thing he knows, he's accusing the absent Duke of lechery and intoxication and pretending to be his best friend. He is punished, as clowns often are, in the last act's return to "normality," for exceeding the bounds of class respect. He departs with a final jest in desperation: "Marrying a punk, my lord, is pressing to death, whipping, and hanging!" Forced to marry a prostitute whose kid he has fathered. "Slandering a prince deserves it," the Duke responds.

The comedic classic Pompey Bum the tapster. His brilliantly convoluted narrative of Mistress Elbow and the stewed prunes establishes him as a raconteur in the greatest pub tradition who has no trouble using words. Pompey, who is obviously too talented a clown to be kept at Mistress Overdone's pub-cum-brothel, receives a second part in the jail where the most of the play's action takes place. Act 3 scene 1 is the pivotal juncture in the play, and he makes a fleeting but vital appearance there before assuming his full narrative and thematic grandeur when he is appointed the deputy executioner. Pompey's joking about the "mystery" of his line of work, like Hamlet's grave-digger, is a way of bringing the stark reality of death to the stage while still allowing the audience to laugh at it for the time being. Since death in this instance is obviously absurd and purportedly controlled by men, it will be vanquished by the generic spirit of comedy. This impression is shown in the ridiculously humorous moment when Barnardine flatly refuses to be executed. 'Master Barnardine, you must stand and be hung, Master Barnardine!' Pompey says with improper civility. To ascend and be executed, sir, you must be so excellent. After a lengthy conversation that involves the Friar/Duke, Barnardine responds, "Not a word," with unflappable, inebriated certainty. Come to my ward if you have anything to say to me since I won't be there today, he says before going back to his cell.

The s of secular power, religion, and institutionalized murder are used in this scenario to convey the idea that all viewers may share that we have influence over death. The Duke grants Barnardine a reprieve and freedom at the conclusion of the play because he believes that continuing to live is just as vital as the weddings that the play closes with. Perhaps even more so, given that the play's main narrative line has heavily criticized authority figures and the legal system, which all of those weddings seem to be associated with. In a parallel settlement, Angelo, who had already dumped Mariana, must wed Lucio, his whore. Claudio will wed Julietta, but the Duke refers to their extramarital sex as a "wrong" that has to be "restored." The play's harsh and

humorless heroine Isabella will decide whether or not to accept the Duke's sudden proposal of marriage. The Duke, a reestablished but now dubious authority, repeats the term "love" in reference to both his proposal and Angelo's marriage. The play appears to contend that the universe is a romantic illusion and that sex is the only thing that can keep it spinning.

Everything Turns Out Well

The romantic comedy mainstays of love and marriage are also problematic in All's Well, another play from the first decades of the seventeenth century. Age, disease, and conflict are only a few examples of how acutely aware of death it is. Helena, the play's heroine, is more multifaceted and dynamic than Isabella, who is a single-minded character; she is more like to Rosalind. Being the daughter of a well-known doctor, she possesses a certain level of magic. She is a young woman, however, who is vulnerable to the illogical power of sexual desire; Bertram, the young man she loves, dislikes her because he views her as socially inferior. The protagonist of the play travels extensively over the course of the action; as a result, she interacts with many different types of people and must independently decide which course of action would best further her quest for self-fulfillment. She wants to be adored by a particularly undeserving callow young guy and works as a healer. Overall, Helena is a fascinatingly contemporary drama that can be readily translated into contemporary terms. The storyline would make a fantastic Hollywood romantic comedy.

Much of the story's ideas are re-mobilized in Much Ado About Nothing. An open clash between men and women serves as its driving force. Male culture is represented by soldiering through a world of drinking, male rivalry that includes taunting that amounts to bullying, and a trophy-focused approach to sexual encounters. Only when there is a clear financial or societal benefit to be achieved is marriage pursued. Healing labor, a female community that supports one another, and a sexual orientation that depends on preserving virginity until "Mr Right" or Mr Good-enough, given the constraints of masculine culture, are present are all symbols of feminine culture. In driving this storyline of female struggle, Helena reflects many traits of both Beatrice and Hero, and Bertram many of both Benedick and Claudio. Their wit is not used against each other because, like Hero and Claudio, they hardly speak to one another throughout the play. However, it is clear in their interactions with Parolles, the effete man of words whose job it is to propagate ideas about sex, virginity, soldiering, and masculinity. Like Lucio or Jaques, Parolles is a gentleman wit, but his cleverness prevents him from becoming a genuine man. On the other hand, it allows him to interact with the audience directly, much like the professional clown whose position he often assumes. Therefore, we should first look at what Parolles enables us to observe about each of them before examining the challenging connection between Helena and Bertram.

Losing one's virginity is a reasonable increase, and virginity was never attained before it was lost. You were crafted from metal used to create virgins. Virginity may be found 10 times if it is lost only once, but if it is retained, it will always be lost. Like a cheese, virginity produces mites, which multiply and devour themselves to the point of death by filling their own stomachs. Additionally, virginity is conceited, arrogant, indolent, and made of self-love, the canonical vice that is the most restrained. Keep it out; if you pick, you will lose. It must go! It will become two in 10 years, which is a decent growth, and the main will not be much worse. Remove it! The theme is being hinted at as being crucial to the next play, and the audience cannot help but notice this. However, Helena's following query, "How might one do, sir, to lose it to her own liking?"

may possibly surprise them. Not at all prudish. Parolles advises her to take use of her youth and physical attractiveness rather than lingering for "him that ne'er it likes."This commodity will lose its shine if it is lied about; the longer it is stored, the less valuable it will become.

3. CONCLUSION

Clowning, which is sometimes linked with silly comedy, developed as a means of exploring the complexity of human nature, social conventions, and existential issues. Clownish characters challenged the idea that humor is primarily escapist amusement by adding a dimension of depth to comic storylines. The humorous terrain expanded after "Hamlet," where sorrow and psychological inquiry are intertwined. Authors understood that comedy could coexist with life's messiness and ambiguities and that unresolved conflicts may represent the uncertainties of the actual world that characterize human existence. Comedy has developed throughout time as a dynamic reflection of social changes, creative experimentation, and the search for meaning in life. This evolution has been accompanied by an increase in troublesome storylines and unorthodox endings. Comedy is not limited to predetermined frameworks, but rather serves as a canvas for exploring the many facets of the human experience, as seen by the investigation of complicated plots and unconventional conclusions. Comedy, like life itself, flourishes in the unexplored regions between certainty and ambiguity, and post-Hamlet comic works carve out a place where laughter, reflection, and the investigation of life's complexity combine.

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CHAPTER 12

COMIC COMPLEXITY AND GENDER DYNAMICS IN THE WINTER'S TALE AND CYMBELINE

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ABSTRACT:

This paper examines the intricate interplay of comic complexity and gender dynamics in William Shakespeare's plays "The Winter's Tale" and "Cymbeline." By focusing on the roles of characters that challenge traditional comedic conventions, such as Autolycus in "The Winter's Tale" and Cloten in "Cymbeline," the study explores how these plays navigate the fine line between comedy and drama. The analysis delves into the shifts in tone, mood, and genre within these works, shedding light on the exploration of human nature, societal norms, and the complexities of gender relations. Through the lens of these complex characters, the paper highlights how Shakespeare's willingness to experiment with storytelling conventions adds layers of depth to his exploration of the human experience. "The Winter's Tale" and "Cymbeline" stand as compelling examples of Shakespeare's ability to blur the boundaries between comedy and drama while delving into intricate gender dynamics. The inclusion of characters like Autolycus and Cloten challenges the traditional dichotomies of hero and fool, good and evil, allowing for a more nuanced exploration of human behavior.

KEYWORDS:

Comedy, Comic Complexity, Cymbeline, Gender Dynamics, Relationships, Romance, Shakespeare.

1. INTRODUCTION

Parolles wanders between social groups in a clown-like manner. He is in the court of the King of France, urging Bertram to "steal away" to the battles in order to strengthen his homosocial ties. Use a larger ceremony to bid the noble lords farewell; you were constrained by the list of overly somber farewells. Be more eloquent while speaking to them since they dress in the fashion of the day and exhibit authentic gait. They also eat, talk, and walk in accordance with the most favorable star, and even if the devil sets the agenda, this is what has to be done. Both situations demonstrate that the man of words is aware of societal structures and procedures. But his weakness his emotional need on Bertram is shown by his infrequent use of blank poetry, which might imply subtext [1], [2].

Following that, a brief scene between Helena and the Widow demonstrates a different kind of bonding as they cooperate to achieve a desirable result forcing Bertram to accept the obligations of marriage by using the bed-trick, a staple of romance novels. Act 4's most of the sequences depicting Parolles' arrest and subsequent humiliation stand in stark contrast to this. Although Falstaff in 1 Henry IV and The Merry Wives of Windsor were examples of earlier Shakespearean and other drama where such teasing and public humiliation of the braggart soldier took place, a twenty-first-century audience is likely to be made very uncomfortable by the extensive use of disorientation and sensory deprivation techniques here. The idea of Parolles being talked to while

blindfolded and in a language, he cannot comprehend brings to mind contemporary military 'coercion' tactics. It's difficult to ignore memories of Abu Ghraib, and a contemporary filmmaker may even decide to do so in these sequences as a powerful demonstration of the uglier side of military pride and its ideal of male comradeship. Bullying is prevalent in most militaries, whether it is against captured enemies or members of their own side who are seen to be effeminate.

However, the play adheres to the optimistic comic paradigm in both this and the other plotlines. Parolles is left alone to mull over his humiliation, and he ends the scene with a soliloquy that serves as both a lesson for the audience and a sign that he has accepted his real calling as a clown. As a result, he becomes their buddy and a point of identification. The countess's jester, Lavatch, is Parolles' companion when we next meet him. Lafew graciously gives Parolles a seat, maybe in recognition of the "fool" he now recognizes himself to be. His fast wordplay, which is a professional requirement for a fool, is still in play in the play's last scene and aids in its resolution. Parolles manages to live by assuming a social position that is distinctly neither masculine nor feminine: the clown, the gossip, and the astute observer. The future of this kind of part in English play is bright. It often coexists alongside that of the fop, most notably in All's We are all familiar with Parolles' handkerchiefs, scarves, and other lovely Spanish accessories. Of course, he has the right to dress outrageously since he is a known idiot [3], [4].

Though Helena ends up with a spouse and is pregnant with his kid, her path is longer, tougher, and maybe ultimately unfinished. Helena, the play's protagonist, is notable for both her eloquence and the fact that the majority of her soliloquies are addressed to other women or the audience. In the whole play, she only had thirty words to say to her lover, Bertram. All's So does not follow the fundamental formula for a romantic comedy. Shakespeare offers his audience what? According to Steven Mentz, the tale combines two well-known female characters from medieval literature: the witty lady and the patient, suffering person. The conflict between two significant early modern genres, the novella and romance, and their essentially incompatible ideas is given dramatic expression in the play. These storylines are referred to by Mentz as the "Doctor She" and "Idolater" ones.

According to Mentz, they serve as "mutual antidotes when the novella-story seems too racy or disorderly, the moral solidity of romance rescues it, but when a purely passive heroine promises theatrical dullness, witty tricks return to the play." Towards the conclusion of Shakespeare's literary career, in what are now referred to as the "late romances," this genre blending—and therefore, audience expectations will become increasingly prevalent. Therefore, it may be argued that the writer is purposefully departing from the comic formula that worked for him up to 1600, posing ever-radicaler challenges to his audience, and perhaps chasing the dream of a commercial success with a new formula. Although it is on par in terms of intricacy with other female characters created around this time, such as Cleopatra and Lady Macbeth, Helena's role is astounding for a boy performer. Presumably, we are looking at a part that was intended for a highly gifted lad who was no younger than fifteen or sixteen years old. Bertram is the only person who does not recognize Helena's academic prowess and charismatic personality [5], [6].

A number of other women who are working in solidarity with Helena will support her throughout the play as she faces this challenge to act and accomplish. Instead of the refined romance, the racy novella serves as the paradigm in this instance. The countess delivers the play's first line, making it the only play in the Shake-Spearean canon in which a woman's voice is heard first.

Since all the male characters in the play, even the ill King of France, lack either maturity or strength, she is a person of social, moral, and emotional authority. This dynamic of support is created in a protracted conversation between Helena and the Countess in which the latter maintains that Helena is more than merely her daughter-in-law. The countess, in contrast to her son, is unconcerned about Helena's modest social standing and eager to see her establish herself as a qualified physician — implicitly, to earn Bertram's and other men's admiration — saying, "Be sure of this, / What I can help thee to thou shalt not miss."

Before the last scene of the play, Helena has two scenes with the King of France. The first shows her professional assurance; Lafew introduced her as "Doctor She," and she speaks more than the King does, persuading him to undertake her treatment. In the second, the King leads Helena onstage before dancing a "coranto" with her to show off his cure before seating her next to him. These are significant accolades at a court that is based on the male hierarchy, but Helena is no longer talkative as she selects a spouse under the watchful eye of the King, who is now more active. Ironically, her professional abilities have revived the patriarchal order. The dynamic of the situation changes to a struggle between Bertram and the King, which the King, of course, prevails in. But we find out at the conclusion of the sequence that the marriage he insists on will just be in name. Bertram makes a promise to his bosom-friend Parolles, "I will not bed her, even though I have sworn before the solemn priest." It is heartbreaking that he didn't even try to be nice to his wife. Helena approaches Bertram for a kiss in the brief moment of their parting, but he impolitely declines and instructs her to go right once. I will not violate your command, dear my lord, says Helena, who is being modeled here like the afflicted lady of romance. They don't speak again until the play's finale after these [7], [8].

Helena has allowed the rumor to circulate that she passed away from sadness. Any actor who plays Bertram would think that this scene is lacking one in which he learns of Helena's death and responds to it. The substitute used to humiliate Claudio in Much Ado is presented towards the conclusion of scene 4.5, ostensibly in good faith since Lafew is likely unaware that Helena is alive. Instead, the grieving for Helena is shown by the elderly characters, Lafew and the Countess. The spectator is led to believe that the comedy genre would prevail and everything will turn out well since the scenario also includes Lavatch, the Countess's idiot, playing word games with Lafew.

2. DISCUSSION

However, the play's conclusion is still unsettling and presents a challenge to directors and performers who want to further explore its examination of gender relations. All the protagonists congregate in Roussillon as Helena's passing is rather flimsily lamented. Bertram states that ever since learning of her passing, he has "loved" her, and the King, Lafew, and the countess go on to arrange for his marriage to Lafew's hidden daughter Maudlin. Only the exhibition of jewelry traded during the bed trick and Diana's boisterous eloquence, who is thus substituting for Helena as Helena previously did when Diana took Diana's place in bed with Bertram, disturb this tidy conclusion. Diana has all the expla- nations and exclamations of innocence that we may have anticipated Helena to speak in the play's last 180 lines. She uses wordplay to end her expostulations [9], [10].

Despite being dead, she still feels her baby kick. So, there you have it my quick-dead riddle. As she directs everyone's attention to Helena and the Widow arriving, she exclaims, "And now behold the meaning." Helena, who is visibly pregnant, represents the solution to Bertram's

mocking riddle, "When from my finger you can get this ring, and are by me with child, etc. This is done," The two women, Helena and Diana, along with Diana's mother the Widow, are undoubtedly the play's most powerful characters. Bertram and Helena engage into their marriage with conditionals. Additionally, even though the King gives the last summary speech, as befits his station, in which he declares that "All yet seems well," it is significant to note that after a "Flourish of trumpets," he later exposes himself to be only the main actor and begs for the audience's appreciation in the epilogue. The story is just a fable, and the optimistic epigraph "all's well" is typical of the comedy genre. In the actual world, though, "seeming" is perhaps the most one can hope for. The wit we witnessed unifying Beatrice and Benedick now only exists in the distinct camps of women and men; Helena and Bertram's relationship is far more reminiscent of the unsettling model initially given by Hero and Claudio.

Late Relationships

Pericles, The Winter's Tale, Cymbeline, and The Tempest were among the late Shakespearean plays to which the term "romance" was applied by scholars in the nineteenth century. This "new" genre should not be confused with the style of medieval tale known as a romance, which Steven Mentz uses to help us think about the hero- ine of All's Well; the Shakespearean "late romances" are a law unto themselves, particularly in their rambling. However, a lot of the narrative and character traits are similar to those of the older comedy. Although the play has a "happy" conclusion, as we have seen, this general happiness is sometimes overshadowed by uncertainty regarding the durability of the marriages that have been formed in the face of outside pressures and conventions, notably the customary gender behaviors that have been evident throughout the play.

Additionally, one of the main characters will always pass away, but not truly as it is shown on stage. The play's dramatic arc incorporates a process of loss, sadness, and regret, allowing a finale that shows the lost may be rediscovered and the seemingly dead can be brought back to life. This last scene of the play, which often includes finding long-lost relatives like a brother, daughter, or wife, may be more emotionally compelling than the joyous union of lovers, the dancing, and the feasting that customarily end a play on a cheerful note. Shakespeare celebrates family reunions with the Dromio twins, Rosalind and her father, Viola and Sebastian, and lastly Hermione and Perdita during the course of his comedic writing career.

In some ways, Helena's clearly pregnant return to the world at the conclusion of All's Well foreshadows The Winter's Tale's 'miraculous' conclusion. The Winter's Tale's battered Hermione, who we had seen pregnant in Acts 1-3, sees her grown-up daughter Perdita, whom she had believed destroyed by her husband Leontes as a newborn. Pregnancy is of course the most apparent emblem of a world with the prospect of rebirth. This moment has an incredible level of emotional depth, making it difficult for everyone performing it. The term miraculous hardly does it credit, especially when you consider that Hermione makes an appearance in this last moment as a statue restored to life in front of her now-repentant husband.

Shakespeare is taking a risk by claiming the regenerating qualities of art itself, and even if the play has a joyful conclusion, the word "comedy" seems too frivolous to describe the gravity of these pivotal moments on stage. The conclusions of The Tempest and Cymbeline are similar. These three plays show that Shakespeare was still making significant advancements in the comedy genre, and they all include well-known elements, most notably different kinds of clowns and the typical scenarios they often find themselves in.

Tale of the Winter

The Winter's Tale has a daring design. It takes nearly three acts for the play's sad storyline to be established. Leontes imprisons his wife Hermione while she is still pregnant because he thinks she has been unfaithful to him and his closest friend Polixenes. He is informed that wife passed away during giving birth, and his newborn son passes away from sadness. However, elderly Antigonus has left the female infant on a far-off beach in the hopes that someone would come across her and take care of her. Antigonus makes an almost ludicrous escape to his death, "Exit pursued by a bear," at this precise midway point in the play. It is most likely Shakespeare's most extreme mood change.

A traditional two-person comedy duet is provided by The Old Shepherd and his son. Each has the gift of prolixity; in ways that are appropriate for the different characters of youth and age, each recounts information of enormous consequence that links the first and second halves of the play in tumbling, energetic writing. The Old Shepherd starts off by criticizing the sexual misdeeds of the young, which the audience might overhear at any pub fireside. If there were no age between ten and three-and-a-half, the youth would sleep through the rest of the play because there is nothing else to do but get wenches pregnant, wrong the ancientry, steal, and fight. He appropriately discovers the bundle carrying Perdita's baby and her possessions. The tone is still lighthearted and intentionally targets the audience.

A really lovely baby. I wonder whether he is a guy or a kid. A really beautiful one, for sure; some scape; while I'm not a reader, I can make out a waiting-gentlewoman in the scape. They were warmer that received this than the poor creature is here; this included some stairwork, trunk work, and work behind doors. His further reflections are halted as he picks up the infant when his son, the Clown, who has "seen two such sights by sea and by land," arrives excitedly. And is unable to select which to mention first. As a result, the story is humorously muddled, but those in the audience who are familiar with it may decipher O, the most pitiful scream of the wretched people! Sometimes to see 'em, sometimes not to see 'em; now the ship drilling the moon with her mainmast, and soon engulfed with yeast and foam, as you might shove a cork into a hogs-head.

Then, for the land service, to watch how the bear tore out his shoulder bone and how he screamed out for assistance to me, identifying himself as a nobleman by the name of Antigonus. The poor souls roared and the sea mocked them, and the poor gentleman roared and the bear mocked him, both roaring louder than the sea or whether the men are not yet cold under water, nor the bear half dined on the gentleman - he's at it now. But to put an end to the ship, to see how the sea flap-dragooned it. But first, how the poor souls roared and the sea mocked them. The play's change in mood and genre is pointed out succinctly by The Old Shepherd, who personifies folk wisdom: "Thou met'st with things dying, I with things new-born." An extra benefit that reassures us that this fairy-tale twist to the narrative won't include suffering or deprivation is the baby's "fairy gold." It won't lack love either since the Old Shepherd and his son have good hearts and good intentions. The scene's concluding phrase, "Tis a lucky day, boy, and we'll do good deeds on't," emphasizes the mood swing.

The play then takes a sixteen-year hiatus, embodied by Time, the Chorus. This metatheatrical moment highlights the audience's decision to "spend time" with this enchanting narrative of lost children. He states that Perdita has 'grown in grace' and that Polixenes has a son named Florizel who is around the same age. They will undoubtedly become the content royal pair who will restore Leontes' tainted land. They are having a celebration of sheep shearing when we see them.

Shakespeare reinvents the pastoral genre in this play, eight years after he did it in As You Like It. The use of pastoral themes such as songs, dances by satyrs and shepherds and shepherdesses, and humorous wooing exchanges between Perdita and the masked Florizel is done with a great deal of casualness. Additionally, there is a "rogue," a cunning con artist going by the name of Autolycus, who performs a song to introduce himself to the audience and divulges that he is "a snapper-up of unconsidered trifles." The remainder of the play is autolycus singing, stealing, and deceiving his way through. In contrast, he represents the spirit of anarchy that Shakespeare's most cunning earlier jesters were not quite courageous enough to acknowledge to, being place-servers all out of self-preservation. He serves no significant narrative purpose. The 'cony-catchers' of Elizabethan popular fiction, city dwellers who rely only on their cunning and serve no master, are in reality his literary forebears. Here, the clown is shown as a contemporary surviving salesperson, entertainer, and confidence builder. The play's original viewers would have recognized him and laughed out loud because, for once, they knew the conman's methods; it was a positive viewpoint.

Cymbeline

The epic story Cymbeline, which takes place in a fictionalized Roman Britain and follows the exploits of the last of Shakespeare's transgender heroines, the princess Innogen, who has married a commoner, lacks a designated clown. However, there could be a clown out there who is no longer able to enchant the audience with his comedic antics. The passages with the obnoxious Cloten, the son of Innogen's evil stepmother, are quite entertaining. Without the sexual innocence, he is something of a Bottom due to his great feeling of self-importance. He laments in his first scene, "A Paxon's, I would rather not be so noble as I am," since all he wants to do is battle. His cunning mother has also encouraged him to pursue Innogen, and when she flatly refuses him, he pouts and swears retribution for her remark that her dearest possession is her husband Posthumus' "meanest garment." He warns the audience that his retribution would be exacted in a suit belonging to Posthumus, sounding like a dim-witted schoolyard bully.

I'll murder you even there, Posthumus, you evildoer. I wish these clothes had already arrived. She once claimed that she respected the very robe of Posthumus more than my noble and natural person, together with the ornamentation of my attributes. The bitterness of that statement I now belch from my heart. I'll ravish her while wearing that outfit; murder him first so that she can witness my bravery, which will only increase her disdain for me. When my passion has dined, which I will carry out in the garments that she so complimented to vex her, I will knock her back and foot her home once again. He was on the ground, and my insulting diatribe finished on his lifeless corpse. She has mocked me with joy, and I will enjoy getting back at her. The only trace of Cloten's clown-like fluency remains in this vivacious, maybe comic text. In his role as a member of the royal family, he also speaks a lot of rather dull blank verse; however, in his final appearance, the scene in which he is killed by the king's lost son Guiderius, we have the unusual comic phenomenon of blank verse written to sound deliberately 'low' that is, Cloten speaks in a haughty, inelegant manner that allows the audience to laugh heartily at the scene of his comeuppance.

The genuine king's son described Cloten as an arrogant "fool," and because he caused his own fate, we need not worry about it. The river is filled with "Cloten's clotpoll," which is tossed into it like an ogre from a fairy tale. When the heroine wakes up, the beheaded corpse is used as a horrific stage prop to persuade her that her husband has been killed. It is put next to the drugged

Innogen. When the de'nouement once again presents a scenario of the return of those presumed missing or dead, and reunion of the married lovers, the play once again plunges into a realm of emotional agony and grief, a land it inhabits until its very final moments. It may be a mistake to try to play it all in high seriousness, just as in The Comedy of Errors, where the audience is reassured that the threat of death and the dissolution of family has miraculously disappeared, and everything is fine. Responses of relieved and incredulous laughter frequently accompany the one-a-minute revelations of the last scene.

The Tempest epilogue

Shakespeare's later plays see the return of what was formerly comedic violence as serious violence with real world repercussions. For this to not occur, magic would be needed—possibly along with an island sealed off from the rest of the globe. The residents of the actual, political world are transported to an island controlled by a magician in The Tempest, yet the play's narrative, which involves making amends for past wrongs and facilitating a happy marriage, nonetheless roughly adheres to the comedy genre's rules. Trinculo, the jester of the King of Naples, and Stefano, his inebriated butler, are two clowns in the play. Caliban, the' savage' resident of the island, momentarily plays a humorous part in 2.2 when he savors his first drink. However, Caliban stands out from the other King's slaves because he is far more sophisticated. He is just as prone to burst forth into beautiful poetry as he is to blaspheme the King. The intoxicated moments for Trinculo and Stefano provide excellent chances for traditional physical clowning, but if they are not played by very creative clowns, they risk becoming tiresome. The two servants, like Caliban, desire to take advantage of the chance to overturn the rules of social order and gain power. However, the audience is aware that Prospero, who has the power to create illusions and manipulate the winds, is in charge of everything, rendering this threat meaningless. Since the artist-magician introduced himself at the start of the performance, we are never permitted to be surprised by a comedy's random happenings. The clowns leave the performance in disgrace since they lack any sage advice or biting comments to provide at the end.

3. CONCLUSION

These plays often employ comedy to highlight the more sinister sides of human nature and highlight the nuanced nature of individuals that transcend simple classification. Autolycus serves as a reminder that even the person who first seems to be having fun might be hiding something from you. Similar to this, Cloten's haughtiness and ridiculousness represent the possibility of evil behind a humorous mask. Both plays heavily emphasize gender issues as characters like Innogen and Hermione manage their own struggles and social expectations. These female protagonists are strong, resourceful, and intelligent; they go above the expectations of their characters and add to the story's overall depth. Shakespeare creates scenarios in "The Winter's Tale" and "Cymbeline" that serve as a reminder that life is seldom easily divided between comedy and tragedy. The examination of gender relations and the flexibility of genre both highlight the complexity of the human experience. Shakespeare crafts works that appeal with audiences by fusing humor with contemplation, allowing them to reflect on the subtleties of human conduct, society standards, and the delicate balance between light and darkness.

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CHAPTER 12

EXPLORATION OF AFTERLIVES OF SHAKESPEARE'S COMEDIES

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ABSTRACT:

This study explores the enduring legacy and transformations of Shakespeare's comedies beyond their original contexts. Focusing on the ways in which these plays have been adapted, reimagined, and interpreted over the centuries, the analysis delves into the evolution of comedic themes, characters, and narratives. By examining various adaptations across different media and cultural contexts, the paper investigates how Shakespeare's comedies continue to resonate with contemporary audiences, reflecting changing social norms, values, and artistic sensibilities. The exploration of these afterlives' sheds light on the timeless relevance and adaptability of Shakespearean comedy. The afterlives of Shakespeare's comedies stand as a testament to their enduring appeal and adaptability. From the Elizabethan stage to the modern screen, these plays have undergone a multitude of transformations, each iteration breathing new life into their narratives while preserving the essence of their comedic spirit.

KEYWORDS:

Afterlives, Comedy, Influence, Interpretations, Modern Adaptations, Shakespeare.

1. INTRODUCTION

Shakespeare's ideal version of himself as a young man preoccupied with language and its connection to the actual world of power, love, sex, class, and community may be guessed as Biron. What function does wit serve? Does it have any potential for good? Although Biron would want to believe so, it is a large assumption. The women decided against making the "sport" in this play into a "comedy" because they are well aware of the rigors of the real world, including pain, death, and the "world-without-end bargain" of marriage. As a result, the audience has experienced both laughter and annoyance from a comedy and one that wasn't. Perhaps the promise of a new kind of humor that is more sophisticated, emotional, and surprising is being hinted at here by a young writer at the beginning of his career [1], [2].

Shakespeare began a significant experiment in extending the bounds of comedy with The Merchant of Venice not long after finishing Love's Labor's Lost. Shakespeare added intricacy and unpredictability to this genre, as is seen by the courtroom scene in this play. It starts off dark and desperate since it is set in a court of law with an authoritative judge sitting over it. With "lodged hate and a certain loathing," Shylock is eager to get revenge on Antonio, who is seated across from him in the court. The duke's attempts to invoke the idea of mercy are ineffective; instead, Shylock responds by reminding everyone that in the world they all live in, You have among you many a purchased slave, Which, like your asses and your dogs and mules, You use in abject and in slavish parts because you bought them. Human corpses are disposable according to the law, and Shylock's plan to kill Antonio's corpse fits this logic. The suspenseful scenario in which Shylock gets ready to chop into Antonio's exposed breast serves as the scene's high point. Here, a macabre performance of knife-sharpening, scale preparation, bowl preparation, and

napkin preparation might be described as black comedy. The audience is in the pleasurable space that is now common in the Hollywood horror film genre in this instance. Alternatively, the event might be downplayed as a cool, horrifying ritual. The premeditated murder is abruptly stopped by Portia's "Tarry a little," a prime example of comedy's "improbable fiction.

At this moment, even if the audience doesn't necessarily laugh, there will undoubtedly be a breath of relief. The astute young lady outsmarted patriarchal law, whether it be that of the Old Testament authors or that represented in the Duke of Venice, and brought about what no man appeared to be able to achieve. The victory of the resourceful young lady, one of the fundamental principles of comedy, has been reinstated, and everything will be well now. Except that Shylock is ejected from the stage with more of the insults and taunts that first inspired his desire for vengeance against the "Christians." Unresolved is Shylock's place in the actual world. In conclusion, although the world may be peaceful for some, it is a place of hardship and repression for others. Shakespeare's mature humorous style recognized this and integrated it, which has the result that plays performed in various eras and civilizations may elicit various emphasises, emotions, and meanings. Western Christian culture has a long and horrifying history of anti-Semitism. Millions of European Jews were murdered in mass graves during pogroms and purges against Jewish communities in the first half of the 20th century; this fact fundamentally altered the folklore-based legacy of Shylock as the villain. But in reality, the interpretation of Shylock as a tragedy stretches back around 200 years before the atrocities of the middle of the 20th century. The eighteenth-century Enlightenment idea of sensibility, or what we may call empathy, feeling for the pain of others, stoked interest in the "outsider" in literature.

Due to the fact that he is the father of a girl who runs away from him, Shylock also appeals to this mindset. A potent counterbalance to images of the homicidal money lender is one of the mourning parents. By the middle of the eighteenth century, performers began taking on the character as an addition to their tragic repertoires, and their performances were enthusiastically praised, despite the small tradition of continuing to represent Shylock as an exaggerated comedic villain. In his moment with Tubal, Edmund Kean's younger and more sophisticated Shylock, whom Jane Austen witnessed during the legendary actor's first London season, had wonderful acting, the author wrote. The melancholy of this scene, which is seldom discussed in reviews written in the twenty-first century, was often supported in the nineteenth century by a mimed scenario in which Shylock returned to his home at the beginning of scene 2.8 to find it empty because his daughter had departed [3], [4].

In practically all plays-to-film adaptations, this customary sympathetic interpolation is used. Al Pacino's portrayal of Shylock in Michael Radford's 2004 film and Jonathan Miller's BBC Time-Life production both insisted on the authenticity and historical correctness of their depictions of sixteenth-century Venice. Film offers a better chance than most stage plays to portray the Jewish people as they live in the ghetto, including their religious practices, and as they interact with the Christians who run the businesses on the Rialto. Many stage and film directors will seize the chance to present a quiet confrontation between Antonio and Shylock during which Antonio spits contemptuously at Shylock. These movies provide current audiences with an educational experience by exposing them to the lengthy history of anti-Semitism that resulted in the Holocaust. There is no doubt that using Shakespeare's play in this way is both honorable and useful. The play's comedic element is often overlooked in the pursuit of this goal. Lancelot Gobbo either doesn't survive very often or merely as a shady messenger. In the Belmont scenes, Portia and Nerissa often seem to be more depressed and burdened by their circumstances than

they do taking use of the text's potential for pornographic humor. At the film's conclusion, the Shylock story's sinister undertones cast a shadow over Michael Radford's Belmont, making the audience worry for the happiness of Portia and Bassanio's impending union because of Portia's sense of betrayal and the media's continued attention to the lonely and depressed Antonio.

History of performance and social history

The Taming of the Shrew. Is this a tumbling trick or a Christmas gambol? No, my dear lord, that is kind of history, Bartholomew responds. Although the two words share the same etymology, we are justified in assuming that every "story" told by a community to itself tells us something about the "history" of that society and its own view of what it thinks about gender relations, sexuality, power, money, and other things that make the world go round. By this, he primarily means an entertaining story [5], [6].

A particularly intriguing example is The Taming of the Shrew. We know that Shakespeare adapted it from a common wife-taming story that appeared in a variety of versions throughout the medieval era and the early sixteenth century. We may also deduce that something in this tale inspired the author to "frame" it, inviting us to perceive it as the fantasies of a vulgar, inebriated tinker, whose persona is partially transformed into Petruchio, the epitome of aggressive and successful masculinity. James Lacy's translation of the play, Sauny the Scot, was performed for the first time after the English Revolution as a vehicle for the author's comedic skills in the part of Sauny. constantly upstag the taming narrative," as he put it, "were then rewritten to suit Restoration tastes." Shakespeare's works were to be reintroduced to the English theater, according to the brilliant actor and businessman David Garrick of the seventeenth century. Without the Sly frame or the most of the Bianca tale, he created Catharine and Petruchio, a two-act comedy based on Shakespeare's play. According to Elizabeth Schafer, the adaptation's ultimate result was to create a simplistic, ludicrous struggle of the sexes that declares the obligations spouses must accept and makes The Taming of the Shrew appear like a masterwork of ambiguity and complexity in contrast. The last words of Katherina's original speech are spoken by Petruchio, the victorious husband, who then declares that he will be a nice husband moving forward. This shifts the spotlight to Petruchio. It occupied the stage for a hundred years and was wildly successful.

The emphasis progressively shifted away from the overtly masculine Petruchio and onto the more problematic Katherina with the rise of feminism in the late nineteenth century. Ada Rehan, a tall, imposing lady who contributed emotional depth and aristocratic manners to her connection with Petruchio, was featured in an 1887 staging of Augustin Daly's authoritative revival of Shakespeare's whole play. Early twentieth-century performances of the play included loud audience protests against Katherina's last statement as a result of women's movement for the right to vote, which added fresh layers to the drama. The most radical re-readings of The Shrew occurred during the second wave of feminism in the final quarter of the twentieth century. The most anxiously anticipated scene of the play was Katherina's last statement, which was watched for clues as to whether it would be sardonic, genuine, furious, exhibitionist, lobotomized, in love, masochistic, feminist, indulgent, threatening, or if she just had her sights set on the money. Naturally, the actress's decision here looks back on her connection with Petruchio during the duration of the play. How vile, sweet, pedagogical, and therapeutic was Petruchio's behavior? And with this therapy, has Katherina been able to negotiate a workable level of personal autonomy? Similar to Shylock, several parts of the play today appear impossible to perform in

the "traditional" manner. Act 4's continuous starvation and humiliation of the newlywed Katherina by Petruchio is possibly the most notable instance.

There have been several films adaptations of The Taming of the Shrew, but they often choose a straightforward, traditional interpretation that emphasizes comical action, minimal genuine savagery, and great sexual chemistry between the two leads. All of the Katherinas eventually give up, but not without a struggle. In truth, Katherina's shrewdness sometimes shows as a restless, agitated energy that leads to furniture hurling and the taunting of dull, upstanding Bianca. From Elizabeth Taylor's departure into the throng as Petruchio celebrates his 'success' in the 1929 movie to Mary Pickford's smile at the camera in the 1929 adaptation, some perversion of Kate's last remark is often acceptable.

Similar to Jonathan Miller's adaptation for the BBC Time-Life series, Franco Zeffirelli's 1967 film places the action in a'realistic' 16 or seventeenth-century setting. The Sly frame must vanish for this to be effective and persuade the viewer that they are seeing social history. The extra-diegetic connections that the movie's actors have, however, cannot be forced to go away. As a result, Zeffirelli's movie's viewers 'knew' that they were seeing a Burton/Taylor relationship in some kind. Whatever Miller may have meant by casting John Cleese as a powerful Petruchio in his "historical" rendition, nothing can stop the audience from mistaking him for a Python or Basil Fawlty and assigning that personality to Petruchio [7], [8].

The 1948 musical Kiss Me, Kate, by Sam and Bella Spewack with music by Cole Porter, deftly negotiates the fact that cinema is a fixed text that can be re-viewed endlessly and may therefore reveal historical insights about the lives and times of its producers. This musical, in turn, was inspired on the infamously acrimonious on-stage chemistry between American performers Lynne Fontane and Alfred Lunt. The 1953 movie, which starred Kathryn Grayson and Howard Keel as the original Broadway stars, used these two ex-spouses as its "frame" for a musical performance of The Taming of the Shrew. The first scenes of the movie are in Cole Porter's apartment, where the new songs are being practiced. The audience is never allowed to forget the artificiality of the situation throughout this clever and thrilling movie, and even though it still adheres to the Hollywood romantic ending, Grayson/Lilli/Katherina have the chance to sing the brilliantly witty post-war feminist anthem "I Hate Men" along the way. The Katherina- has more agency than anybody could have ever anticipated because to Porter's music and the Spewacks' words.

The play serves as the ideal template for Hollywood romantic comedies because of its ultimately conservative tale and the sexual magnetism of its two leads. The Katherine Hepburn/Spencer Tracy films from the 1940s and 1950s, like Woman of the Year, are perhaps remote translations of The Shrew, and their template is still influential in contemporary Hollywood, albeit not being nearly as overtly conservative. Shakespeare's tragedy, King Lear, served as the inspiration for the narrative of the high school comedy 10 Things I Hate About You, in which the smart but spoiled Julia Stiles is courted by the eccentric Australian student, Heath Ledger.

The centerpiece of Petruchio's wooing is a large-scale performance of "Can't take my eyes off you," replete with a brass band, in the school's sports stadium. This time, Petruchio triumphs in the charm stakes. By contrast, Kat's submission is represented by her tearful public recitation of her own subpar poetry. The Taming of the Shrew, which is made tolerable by seductive performers and riotous physical comedy, continues to be a very effective model for the reinforcement of traditional gender relations.

2. DISCUSSION

As could be predicted, the three greatest romantic comedies, with their prominent female parts, have been particularly influenced by feminism in its widest meaning. What is astonishing is that between the First Folio's publication in 1623 and the Shakespeare renaissance of the 1740s, these three plays Much Ado about Nothing, As You Like It, and Twelfth Night basically vanished from the canon. Even though the majority of them were extensively revised to suit Restoration tastes, productions of the tragedies and the main histories continued unabatedly throughout the Restoration era. But new plays from the Restoration and the early eighteenth century dominated the comedy genre. The basic storyline of a libertine's escapades was the focus of the restoration comedy, which was situated in the city and satirized recognizable males at Charles II's court. Such plays generally included at least one intelligent and witty young lady who, in most cases, rebuffed the rake's overtures until the play's last scene, when he made a marriage proposal.

However, compared to the intensity of the male world of libertine gentlemen and fops, their servants, and the shopkeepers whom they all hate, these young ladies get relatively little stage time. Congreve's The Way of the World, the Restoration comedy that is arguably best respected now, wasn't a big hit back when it first came out. The 'proviso moment' between the quarreling lovers Mirabell and Milliman is the most enduring scene in the play. In this moment, reminiscent of Beatrice and Benedick in all their interactions, they move beyond them to create a pre-marital covenant that encompasses both personal liberty and mutual support. On stage, 'sentimental comedies' like Richard Steele's The Conscious Lovers depicted a new ideal of manhood under the protection of a monarchy that was now the epitome of home purity. Shakespeare's romantic comedy saw a resurgence as actresses, who had just started performing on the English stage in 1660, had become stars on par with males [9], [10].

The Merchant of Venice, As You Like It, and Twelfth Night were performed at Drury Lane Theatre in 1740–1741 "for the first time practically in a hundred years," according to George C. D. Odell, the first modern historian of Shakespeare on stage. I believe that these productions were all motivated by Macklin's ambition, who played Touchstone, Malvolio, and Shylock. The Comedy of Errors and All's Well were introduced to the Drury Lane repertory the following year. The women of the Shakespeare Club undoubtedly had a part in persuading the management to achieve this goal. All of these influences, though, were likely only sporadic expressions of the rising tide of romanticism that was sweeping through literature and life. What Odell refers to as "romanticism" we might more accurately see as the growth in the valuing of "sensibility," a feminization of public expression in the arts, which opened the door for the talents and charisma of a new breed of professional actresses. Much Ado had seen a partial resurrection in James Miller's The Universal Passion in 1737.

Although it was hybridized with a Molie're play, the play returns to Shakespeare in Act 3 with new speech and songs for Beatrice-Liberia, who was portrayed by rising actress Kitty Clive. Beginning in 1741 at Drury Lane with a staging of As You Like It starring "Caelia by Mrs. Clive, Rosalind by Mrs. Pritchard," the complete restoration to Shakespearean text was made. Mr. Arne's brand-new song collection. With French solo dancers performing "Entertainments of Dancing" at the conclusion of Acts 1, 3, and 4, 8 Drury Lane's two female stars, Clive and Pritchard, were now the main attractions in addition to James Quin's Jaques. The women were obliged to sing in order to demonstrate their skills, so Arne produced an arrangement of "When Daisies Pied" to fill the void. It was originally performed by Clive as Celia; in the years to come,

Rosalinds would often appropriate it. According to Odell, the eighteenth century saw "a succession of great Rosalinds" including Mrs. Pritchard, Mrs. Hoisington, Mrs. Barry, and Mrs. Yates. These same lovely women sometimes reprised their roles as Isabella in Measure for Measure. Later on, he makes note of the fact that As You Like It was performed at Drury Lane more often than any other Shakespearean drama between 1776 and 1817. The play was seldom presented in Covent Garden because there was less skill on the distaff-side there.

David Garrick had a significant impact on the revival of Shakespearean comedies beginning in 1747, when he took over administration of the Drury Lane Theatre. However, he wasn't beyond deftly trimming the length of plays that were deemed outmoded or just too lengthy, like The Taming of the Shrew. As mentioned above, Garrick fostered and worked with a number of famous females. Thanks to his own comedic brilliance, Benedick in Much Ado rose to popularity. Benedick has significant similarities with the clown, contrary to what I said in paragraph 5; he is neither a brave or even loving lover. The quicksilver Garrick's success in the role is more proof of a shift in the way that men are seen in society. The printed "acting edition" of Shakespeare, which John Bell published in 1773 and "regulated from the prompt-books, by permission of the managers," shows that, despite the comedies being frequently cut and songs being added automatically, the texts performed by the middle of the century were largely accurate renditions of the originals.

The example of the Duke's proposal to Isabella in Measure for Measure makes that event appear less prescriptive and more public-spirited. Occasionally, a few additional lines were added to the conclusion of the play to provide a more satisfying romantic finale. Elizabeth Younge, Frances Abington, Dorothy Jordan, at the end of the eighteenth century; Fanny Kemble, Helen Faucit, Ellen Tree, and the American visitor Ada Rehan, whose sassy Katherina and Rosalind were a sensation; and in the nineteenth century. The great Ellen Terry, who gave Beatrice and Portia a very personal touch and added to their wit the softness that Victorian conceptions of womanhood deserved, marks the conclusion of the nineteenth-century list. All's Well and Measure for Measure once again almost vanished from view. Both plays, of course, rely on the heroine pulling off a "bed-trick" for their denouement; it is understandable why Victorians were wary of these plays and their unconventional heroines. It should be mentioned that Hermione from The Winter's Tale and Imogen from Cymbeline, both ideal representations of suffering womanhood, were two additional favorite parts for Victorian actresses and their viewers. In these plays, the majority of the clowning and "low" humor were deleted during staging so that the heroine's courageous perseverance could take center stage.

Making of the Comedies

Productions of the romantic comedies grew commonplace as an image of more assertive women from the twentieth century became more widely accepted. The film industry, however, took some time to catch up since they were still fascinated by the tragedies and histories that concentrated on heroes. The only notable comedies in the first half of the 20th century, aside from the series of Shrew movies already mentioned, were Reinhardt's A Midsummer Night's Dream, which is best known for its Mechanicals and Puck, and an As You Like It, which starred a young Laurence Olivier as Orlando and German actress Elisabeth Bergner as Rosalind, with the latter having some language difficulties in an occasionally amusing movie.

There are currently numerous television adaptations of theater plays that might provide thought-provoking recordings of the acting performances and directing ideas. However, there hasn't been

much research done on how to adapt stage plays into another creative media, cinema, to present stories that are mostly visual. The films from the latter half of the 20th century that I analyze provide many instances of how Shakespearean humor may be transformed into cinematic art. Shakespearean movies often fall into one of five categories: The 'historical', which aims to capture the atmosphere of the play's real-world setting, e.g. The two movies mentioned above, Zeffirelli's Shrew and Radford's Merchant. Claims that it is feasible to 'faithfully' portray the world of the sixteenth century are obviously undermined by the latter, which was made in 1967. Shakespeare's text, but set in a different historical era, imposing certain interpretative emphasis Nunn's Twelfth Night, set in late Victorian Cornwall; Hoffman's Midsummer Night's Dream, set in late Victorian Italy; Branagh's as You Like It, set in late nineteenth-century Japan. the "period hybrid," in which a large portion of Shakespeare's text is replaced with other, more widely read works, such as the Spewacks' Kiss Me, Kate and the musical Love's Labour's Lost by Branagh.

Both of them feature 'frames' that provide a more current historical viewpoint. Shakespeare's text is often translated into a big-city setting like Edzard's As You Like It, mentioned, and Luhrmann's Romeo + Juliet, which obviously aims to show the "relevance" of Shakespeare in current society. The goal of the modern "translation," in which the plot and characters are preserved but the dialogue is rewritten in contemporary English, is to make clear for a modern audience the gender and social issues that are evident in the Shakespearean story and are still pertinent in the contemporary setting. Much Ado and A Midsummer Night's Dream were two comedies in the four-play BBC Shakespeare Retold series. In Kenneth Branagh's 'period' production of Much Ado About Nothing, he played Benedick and his then-wife Emma Thompson played Beatrice. Branagh's choice of attire was somewhat in the Regency fashion; it was romantic and seductive, with men wearing tight breeches and ladies sporting bare midriffs and full skirts. The scene is a Tuscan villa in the travelogue style the ideal vacation spot for a middle-class individual. However, he also acknowledges that the 'imaginary world' his designers created 'was distant enough to allow the language to work without the clash of period anachronisms and for a certain fairy tale quality to emerge.' Branagh claims in his introduction to the published script that he wanted 'utterly real' characters, realistic performances in a'realistic background'. ..Tuscany is a beautiful region. ..that appears mostly unaffected by contemporary life. The'realistic' emotional drama therefore takes place in a Hollywood film world, a world we can only imagine.

The film's impressive opening scene confidently signals the thin line between reality and romanticism. Beatrice is a bit different from the rest in this paradisiacal setting since she can see the world more clearly and is singing the song "Sigh no more ladies" from Act 2 about the war of the sexes. ..Men were always liars. Shakespeare or any other vocalist are not speaking; it is her voice. She is less 'innocent' than everyone else in this situation since Beatrice is given moral and intellectual power at the beginning of the movie, which she never loses. The picture pays deliberate tribute to The Magnificent Seven, a classic Western about a "band of brothers," as the men ride up in a phalanx above the title. Beatrice is first shown apart from her group, but Benedick is firmly a member of his. The males seem to be entering the paradisal realm innocently when they strip off to take a bath; there is juvenile horseplay and delight. However, they change back into their uniforms not into muftis and march into Leonato's courtyard in military formation to face the women. This introductory montage is concluded with an above image that depicts the meeting or will it be a confrontation? of the male and female spheres.

A transatlantic A-list cast provides consistently exciting acting. The performances of Thompson and Branagh as Beatrice and Benedick are both entertaining and emotional. "Kill Claudio!" movement The focus of the scene is solely on these excellent performers performing Shakespeare's lines, with some clever symbolic emphasis provided by the enormous cross in the chapel's backdrop. Branagh uses physical comedy from the 1920s and 1930s Michael Keaton's Dogberry and Ben Elton's Verges are modeled on teams like Abbott and Costello to disprove the "fairy-tale" impossibility of the clowns serving as police enforcement. Dogberry's verbal clowning is replaced by Keaton's purposefully incomprehensible act in this violent comedy. Since Dogberry is so crazily self-absorbed, like a petty gangster or the cop who is pursuing him, Branagh stated that he wanted to give the audience a sense of "danger" by making the town bully almost certifiable. "The audience feels uncertain about whether the plot will ever truly resolve itself," he added. Thus, Branagh blends edgy urban dark humour to the Tuscan landscape's ability to provide solace. The topic of Christine Edzard's As You Like It is the alienation of metropolitan living in the twenty-first century. If, as Jaques famously asserts, "All the world's a stage," then the modern global metropolis is that stage. The homeless people in the city who dwell on the outskirts of the opulent offices of large business and finance are shown in this movie as being in "exile" in Arden. Although this is a thought-provoking adaptation of the play, Rosalind and Orlando's romance seems to pale in comparison to the film's harsh societal judgment. The play was adapted into a film by Kenneth Branagh in 2007, and although it follows the same popular formula as Much Ado, this time the escape-world is situated in a fantasy of nineteenth-century Japan, but it is mostly inhabited by folks from the west.

Music-Comedy Films

Shakespearean comedies were often enhanced with music in the seventeenth century, and Miranda's echoes of Hipolito in the drastically revised Tempest did not disappoint. Dryden, Davenant, and Shadwell's contributions were accompanied by a sizable collection of music by various composers. Although the story had been reverted to its regular Shakespearean cast by 1838, Thomas Arne's compositions of Ariel's songs in The Tempest, particularly "Where the Bee Sucks," are so endearing that they are sometimes used today. A Midsummer Night's Dream was similarly transformed into a "opera" in 1692 when Purcell used his musical abilities to write self-contained masques that concluded each act and indirectly addressed the story. Following Garrick's short operatic adaptation of The Fairies, Frederick Reynolds staged a full-length production of the play in 1816, adding lyrics and music by Henry Bishop and others as well as much of dance and spectacle. The savvy theater management and actress/singer Eliza Vestris chose Mendelssohn's beautiful music for a well-liked staging as the play's most well-known musical accompaniment. This gave the fairy realm, a distinctive Victorian fascination, more importance. The conventional perception of fairies is still one of them wearing white dresses and having gauze wings. The fairies are made far eviller in Benjamin Britten's 1961 opera, a completely sung adaptation of the play, especially Oberon, who was performed by a then-unfamiliar counter-tenor voice. Britten also enjoys the comical elements of the play, creating a hilarious fight scene for the lovers and a hilarious spoof of a grand opera from the early nineteenth century for the Mechanicals' performance.

Despite Twelfth Night having a more overtly musical original text, the more farcical comedies have fared better in musical adaptation. In the eighteenth and nineteenth centuries, Feste's songs from Twelfth Night were often deleted and songs for Olivia were inserted in their place. Frederick Reynolds enjoyed the same level of success with Comedy of Errors as he did with A

Midsummer Night's Dream, perhaps as a result of the play's brief runtime and straightforward storyline, which allowed for the 'Songs, Duets, Glees, and Choruses' that the early nineteenth-century audience seemed to have desired. Henry Bishop, who once again orchestrated all of this music, was responsible for its arrangement. Texts for songs were randomly taken from other Shakespearean poetry and plays. Reynolds added more scenes to the play to accommodate these musical extravaganzas, such as the snow-covered hunting scene in Act 3 where the chorus of "When icicles hang by the wall" is sung. Reynolds later tried his musical magic on Twelfth Night, but it was less successful.

And as Odell points out, with his "spermatizations" of The Tempest and Two Gentlemen of Verona, the law of diminishing returns finally kicked in. The Merry Wives of Windsor, however, "was the longest-lived of Bishop and Reynolds' reworkings of Shakespeare into the operatic mould." It is a tightly planned drama, similar to The Comedy of Errors, that may easily be stripped of unnecessary scenes to make room for additional music. Mistress Page was cast in a comedic mezzo-soprano part alongside Fenton and Anne Page, roles that were clearly meant for tenor and soprano, respectively. The Merry Wives of Windsor has at least two subsequent operatic adaptations, by Nicolai and Verdi. The most popular of them is Verdi's Falstaff, which successfully trims the play's excess weight while crafting powerful, musically distinct parts for each of the key characters, especially the baritone Falstaff, one of the great operatic roles. Everything in the universe is a joke, or "Tutto nel mondo e' burla," as the opera concludes with a wild fugue.

Shakespeare's language is combined with songs from the 1920s and 1930s in Kenneth Branagh's musical adaptation of Love's Labour's Lost from 2000, maybe unintentionally continuing Reynolds' pattern of popularizing the play. Naturally, the feeling from Shakespeare's Act 5 is transferred to the first meeting of the gentlemen and women, and Kern's song "I won't dance" receives a significant song-and-dance treatment. The play is set in the 1930s, and Branagh uses black-and-white newsreel commentary to provide commentary on a larger political context the lead-up to the Second World War that poses a danger to these Arcadian antics. A brief post-play "newsreel" depicts the characters coping with the invasion of a depleted France as well as the eventual victory celebrations and lovers' reunion. The mismatch between the play's portrayal of the world as it is and the expectations of real-world male performance on the "officer class" leads to this prevalent interpretation of the play in reference to twentieth-century conflicts. several performances, like Trevor Nunn's at London's National Theatre in 2003, don't have a happy ending like Branagh's movie since the "words of Mercury" unfortunately foreshadow the First World War deaths of several of the play's protagonists, including Biron.

3. CONCLUSION

The enduring appeal of these comedies may be traced to their themes, which transcend time and cultural boundaries and include love, mistaken identity, social conventions, and human frailties. Shakespeare's comedies are adaptable, enabling artists and makers to connect with and reframe these tales via a variety of prisms, including feminist viewpoints, sociopolitical criticism, and avant-garde aesthetic techniques. These comedies represent the changing nature of society and the arts as they are reinvented in various settings. They serve as a reminder that, despite external changes, fundamental aspects of interpersonal dynamics and human nature never alter. Shakespeare's comedies continue to be a source of inspiration, inspiring both artists and spectators to delve deeper into the complex web of comedy, romance, and social commentary.

Shakespeare is a writer whose works transcend time and space and whose tales continue to shed light on the intricacies of the human experience. By embracing the afterlives of Shakespeare's comedies, we pay tribute to his legacy. These comedies inspire us to laugh, think, and explore the vast range of viewpoints that emerge from their ever-changing interpretations whether they are on stage, in a book, or on the big screen.

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